ATLANTIC TERRA COTTA

· STOCK · DESIGNS ·

ATLANTIC TERRA COTTA COMPANY
350 MADISON AVENUE NEW YORK

ATLANTIC TERRA COTTA
STOCK DESIGNS

Cata *Two*

ATLANTIC TERRA COTTA COMPANY
350 MADISON AVENUE, NEW YORK

Factories: TOTTENVILLE, N. Y.
PERTH AMBOY, N. J.
ROCKY HILL, N. J.

Southern Factory:
ATLANTA TERRA COTTA COMPANY
East Point, Georgia

AGENTS IN PRINCIPAL
CITIES OF UNITED STATES
AND CANADA

Largest Manufacturers of Terra Cotta in the World

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ATLANTIC TERRA COTTA COMPANY

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RURALIST PRESS INC.
BUILDERS OF CATALOGS
& SALES LITERATURE
ATLANTA

NEW YORK CITY'S TERRA COTTA LINE
More than one-half of the visible building material is Atlantic Terra Cotta

Atlantic Terra Cotta Building Fronts

THERE are some buildings in every city that everybody knows. Almost always there is something unique and distinctive about such buildings. If you investigate, you will find that in a great many cities a large proportion of the newest of these well-known buildings have handsome fronts of Terra Cotta. It may be a beautiful touch of color that gives them such distinction. It may be a tasteful, ornamental design. But all over the country you will find that the very best work in building fronts is now being done in Terra Cotta.

Atlantic Terra Cotta is used on many of the newest and finest hotels, office buildings and railroad stations, stores, schools, banks, theaters, moving picture houses, and, in fact, there is hardly a building of any class in which Terra Cotta cannot be used effectively.

Atlantic Terra Cotta has many unique advantages that make it the ideal permanent building material. In the first place it gives wonderful opportunities for the use of color and ornament. Terra Cotta designs have a wide range, from the most elaborate and artistic treatment in rich colors to simple and dignified designs that are both beautiful and inexpensive.

Atlantic Terra Cotta is an economical building material. The first cost is moderate, and there is no upkeep cost, such as painting and renovating. Glazed Terra Cotta can be washed clean with soap and water.

Atlantic Terra Cotta is permanent, and because it is made by fire it cannot burn. It is unaffected by weather conditions in any climate and it never fades.

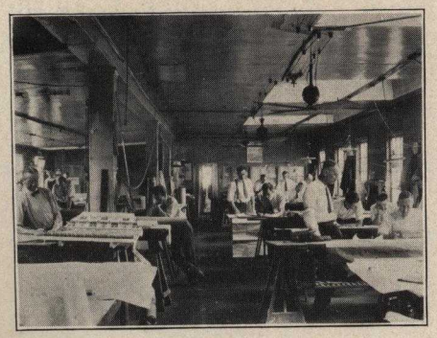
As an advertising proposition alone an Atlantic Terra Cotta front is a profitable investment. It gives character and distinction. The Terra Cotta building shines out by contrast with dull and dingy neighbors. If it is a store it has the trim, neat appearance that fairly invites a customer in. It talks of quality goods and up-to-date service. It attracts the desirable new trade that is the breath of life to any business. If erected to rent, a Terra Cotta building is not likely to lack tenants.

As a means of putting new life into old properties, Terra Cotta is particularly valuable. Anyone who has had much experience with real estate investments knows how difficult it is to keep old properties occupied at a satisfactory rent. Terra Cotta works wonders in remodeling dingy, rundown buildings into attractive, easily rented stores and offices. As a real estate expert recently put it, "the general character of the old building is entirely changed, and in its place we have a new style of building with a well designed and interesting looking facade, whose white glazed Terra Cotta and spots of color will give it enough character and life to make it the show place of the neighborhood, and give it the first call on seeking tenants. The best place in the neighborhood carries with it an advertising value which seldom fails."

Because of these many practical advantages, architects everywhere favor the use of Terra Cotta. It permits them to work out attractive color schemes and beautiful designs in the most effective and economical form. Builders like to work in Terra Cotta for similar reasons. They know that Terra Cotta is a dependable material that lets them deliver a building on schedule time to the complete satisfaction of the owner. No special machinery or apparatus is required and any good builder can erect a Terra Cotta front.

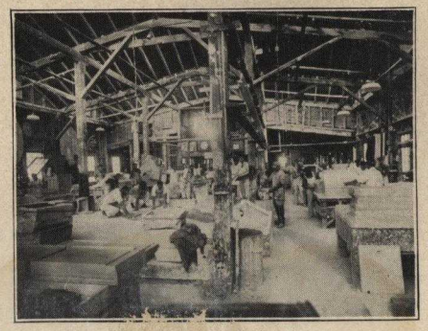
TERRA COTTA—What It Is and How It Is Made

Terra Cotta, as a literal translation of the Italian words indicates, is "Burnt Clay." Modern Terra Cotta is, of course, a more complex product and it undergoes many operations besides burning, but the basis of Terra Cotta is always clay and the final operation in its manufacture is always burning at an exceedingly high temperature.



Draughting Room

Terra Cotta is a practically imperishable material. The earliest written records of mankind have come down to us on a crude form of burnt clay. Assyria, Phoenicia, Babylon, all show examples of Terra Cotta in its earliest architectural application; its development can be traced clearly through the southern countries of the Eastern Hemisphere, in Egypt, Italy and Spain. In Italy, in the Fifteenth Century, Luca della Robbia executed much



Plast[illegible] Department

of his best work in Terra Cotta and was particularly successful in the development of glazed colors. It has taken many years to attain and surpass the point at which he left the development of Terra Cotta.

Clay Modeling Department

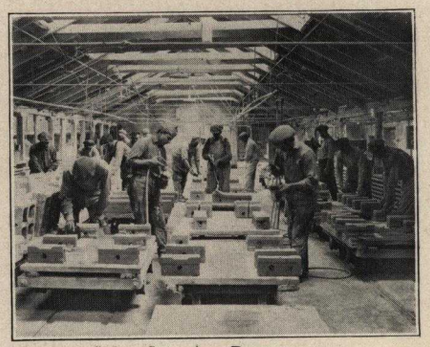
In this country Architectural Terra Cotta was first manufactured shortly after 1870. Its improvement has been rapid. First used only for the ornament of a building and in the red and buff colors, it soon reached a point of structural efficiency that made it of great practical use. The successful development of the first glazes, less than twenty years ago, gave great impetus to further advance, for with the principle of Terra Cotta glazes understood the matter of developing various colors was comparatively simple. Today almost any color can be produced.

So in modern Architectural Terra Cotta we have a thoroughly practical structural material and one that is susceptible to treatment in any one color or in combinations of soft or brilliant colors. Add to this the possibility of flexible modeling in a plastic state before burning, the fact that it is fire-resistant and economical to manufacture and erect, and the general use of Architectural Terra Cotta is easily understood.

Pressing and Finishing Department

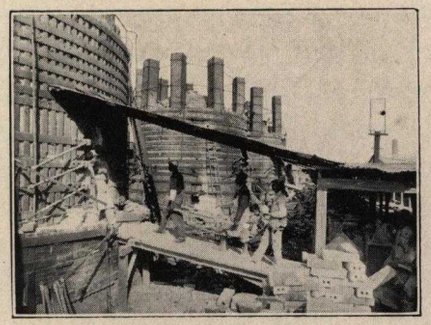
The first process in the manufacture of Atlantic Terra Cotta takes place in the draughting room, and it is necessary to maintain a force of skilled draughtsmen to make the intricate drawings required. From the drawings plaster models are made and from these models plaster moulds are cast. The next step is to press the carefully prepared clay into the various moulds. This is all done by hand with the result that the ornamental sections do not have the hard mechanical appearance of a machine pressed article. The free touch of the modeler is exactly reproduced. After the material has been pressed it is taken out of the moulds and sent through the tunnel dryers where sufficient moisture is taken out of the material in order that it may not be damaged in the further handling which is necessary to complete manufacture.

From the tunnel dryers the material is taken to the color room where the color is carefully applied by pneumatic means. From the color room the material is carefully set in the kilns and fired to a heat at which the Terra Cotta is white hot, shimmering and translucent. The color develops by chemical reaction and the glaze vitrifies. Partial vitrification occurs in the Terra Cotta body, which takes on a flint-like hardness. It is this high temperature treatment that makes Terra Cotta fire-resistant.



Color Spraying Department

After the kilns are sufficiently cooled the Terra Cotta is removed and transferred to the assembly de-



Kiln Department

partment where each order is carefully assembled and numbered for its proper place in the building. It is then carefully packed in excelsior or straw. Small orders are packed in casks, large orders are packed in box cars, each piece being packed in excelsior to eliminate breakage while in transit.

The photographs shown of the various departments were taken at Atlantic Plant No. 2, Perth Amboy, N. J. It is always a pleasure for us to take visitors who may be interested through our factories.

COLOR AND SURFACE FINISH

Atlantic Terra Cotta is made in practically all colors. The most popular colors are No. 1020 white matt glazed, and No. 816 buff unglazed Terra Cotta which is about the tone and finish of limestone. On page 16 of this catalog is shown a colored plate of our various stock colors with their identifying numbers. The surface finish of all stock designs is smooth, not tooled.

Assembly and Shipping Department

SAMPLES

Samples of Atlantic Terra Cotta showing color and surface finish will be sent by parcel post on request.

TERMS

When the customer is unknown to us our terms are cash against sight draft, bill of lading attached. We are very glad to extend the usual thirty days credit to our new acquaintances when the circumstances warrant it and to obtain this credit it is only necessary to submit the usual commercial references satisfactory to our credit department.

HOW TO ORDER

When ordering from this catalog if the customer will observe the following methods of procedure it will greatly expedite the proper handling of the order:

1. Give catalog number of each item wanted.
2. Give color number wanted.
3. Write name and address plainly.
4. State total amount of your order in money.
5. Give name of bank through which you want sight draft drawn.
6. Give name of party to whom shipment is to be consigned.
7. Give name of railroad station.
8. *Important—Give size of brick and mortar joint.* Our stock designs work with an 8¼"x2¼" brick, laid with ¼" mortar joints. If the brick for your building is to be a different size, give its dimensions so that our factory can make any minor adjustments necessary to insure proper take up.

Please send us all the information you think might be useful; the more information you give the better service we are able to give you.

Method of Shipment—When order is for less than car load lot Terra Cotta is carefully packed in crates or casks. Ten thousand pound lots or over can be shipped loose. Our factories located at Tottenville, Staten Island, N. Y., Perth Amboy, N. J., Rocky Hill, N. J., and East Point, Ga., have splendid shipping facilities.

To Architects—When specifying Atlantic Terra Cotta from this catalog, please indicate in your specifications or on your drawings the catalog number of the sections you desire, together with the quantity.

Stock Fronts—We show in this catalog a number of stock fronts and our price list gives price for these fronts according to the drawing in the catalog. We also give additional price for each additional foot of frontage. We show in connection with these stock fronts certain materials, such as brick, plate and prism glass, marble and wood base, and others. They are shown simply to make our drawing complete and our price is only for furnishing the Terra Cotta as shown on the drawing.

Special Designs—Our designs are not confined to this catalog. We are prepared to furnish special designs, making suggestions for the use of Atlantic Terra Cotta on any kind of building, and we also have booklets, illustrating buildings in which Terra Cotta has been used. These illustrations include such buildings as schools, court houses, city halls, hotels, apartment houses, churches, office buildings, stores and garages. We shall be glad to send booklet on request.

If a special design for front is wanted please give us as much of the following information as possible:

1. Street frontage.
2. Number of stories.
3. Height of each story.
4. Sketch of floor plan.

You don't have to be a draughtsman to draw a rough sketch of your front. Just draw an elevation, looking at it from the street. Indicate the width of the piers, the height of the ceiling and the width over all of the entire front. A finished drawing can be made, if desired, for your approval.

Setting Drawings: We furnish with every order a complete set of setting drawings on which is shown the position of each piece in the building, and any careful mason can set the material in a most satisfactory manner by following these drawings.

The best mortar for setting Terra Cotta is composed of one volume of a standard brand of Portland cement to three volumes of clean, sharp sand, to which should be added hydrated lime not to exceed nine pounds to the sack of cement.

In cleaning down a Terra Cotta building after the material has been set, the best thing to use on either glazed or unglazed Atlantic Terra Cotta is an abrasive soap or washing powder—Dutch Cleanser, Swift's Pride Cleanser and Kirkman's Scouring Powder have been proved best by experiment, in the order named. Bear in mind the fact that glazed material never requires acid.

Time Required for Shipment—Terra Cotta can be shipped in about six weeks from receipt of order, if stock designs are selected. It is better to allow a little longer time, if possible. Naturally, it is to our advantage to manufacture an order as promptly as we can, but it is always well to place an order as far in advance of actual requirements as possible. Special designs take longer, as there is more work involved in their manufacture and the time likewise depends to some extent on the amount of work in our factory at the time the order is received. It is, therefore, most advantageous where time is a factor, to use stock designs.

Remember:—A large proportion of our business is on special, made to order Terra Cotta. If the stock designs do not meet your requirements, let us estimate your drawings for Terra Cotta that in every way will be just what you want.

WOOLWORTH BUILDING, NEW YORK

Cass Gilbert, Architect. *Thompson-Starrett Co., Builders.*

Entire exterior of Atlantic Terra Cotta for 52 stories on all elevations. Plain surfaces of variable cream matt glaze. Eight colors used in backgrounds of ornament.

HENLEY-SPURGEON STORE BUILDING, BIRMINGHAM, ALA.

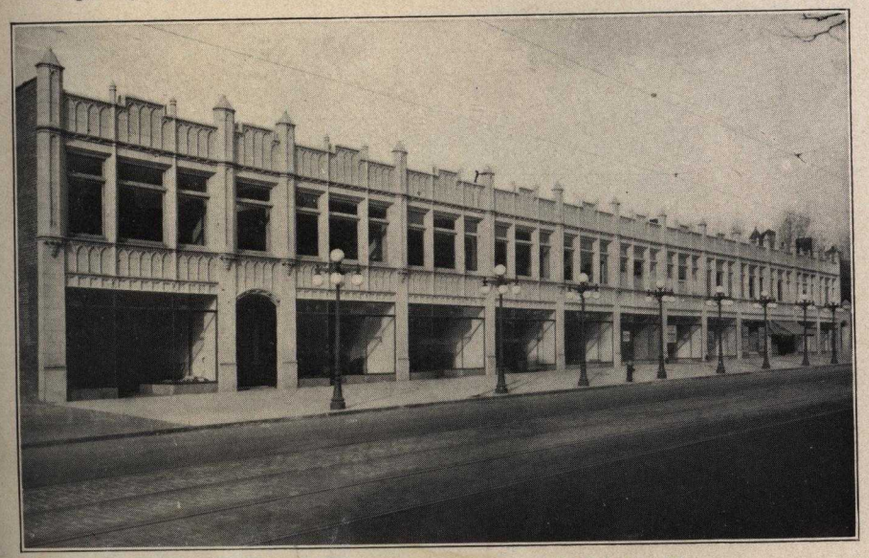
D. O. Whilldin, Architect. *F. A. Cox, Builder.*

Entirely of cream matt glaze and polychrome Atlantic Terra Cotta. An attractive small store design. By repeating the design for all five stores a considerable saving was effected.

CATARACT MOTOR SALES BUILDING, CLEVELAND OHIO

Dercum & Beer, Architects. *The Craig Curtiss Co., Builders.*

A white base of Atlantic Terra Cotta and front of light conglomerate, combined with an interesting design, makes an interesting motor sales and garage building.



LEVINE STORE BUILDINGS, BROOKLYN, N. Y.

Thomas R. Short, Architect.

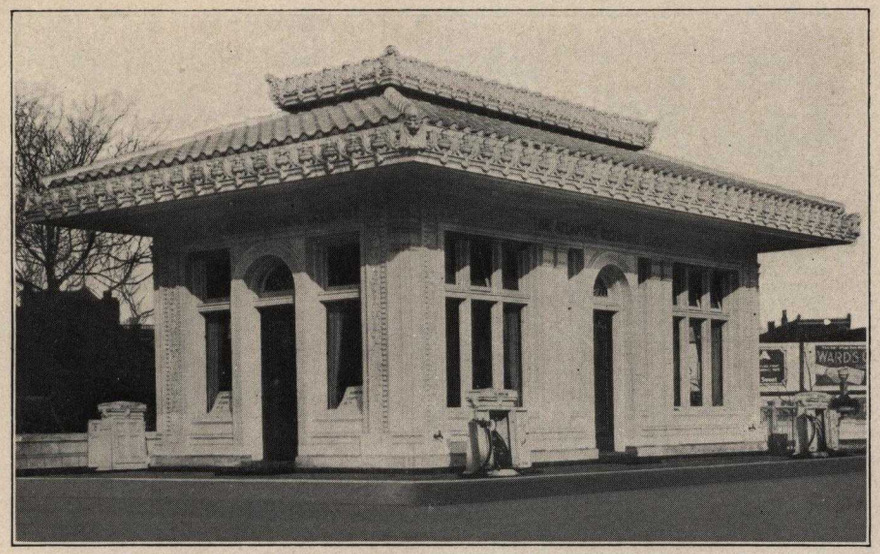
Entirely of light conglomerate Atlantic Terra Cotta. Shortly after completion every one of the twelve stores was rented.

STATE SAVINGS BANK, CARO, MICH.

Cowles & Mutschellu, Architects.

A bank building of dignity entirely of white matt glazed Atlantic Terra Cotta with lettering in green.

A series of small stores can be erected with great economy if the design of each unit is the same. One set of models and moulds will do for all.



FILLING STATION, ATLANTIC REFINING CO., EAST LIBERTY, PITTSBURGH, PA.
Joseph Franklin Kuntz, Architect.
Entire exterior of ivory matt glazed Atlantic Terra Cotta with reflector course in brilliant glazed white. Roundels and name panel in colors.

FILLING STATION FOR STANDARD OIL COMPANY, CINCINNATI, OHIO
W. C. Owens & Co., Architects.
Entirely of cream matt glazed Atlantic Terra Cotta.

The most attractive Filling Stations ever built are of Atlantic Terra Cotta.

MUTUAL BANK OF ROSEVILLE, NEWARK, N. J.
Richard W. Erler, Architect. *Clifford F. Mac Evoy Co., Builders.*
Showing how light conglomerate Atlantic Terra Cotta can be used to remodel an old building, changing it to an up-to-date one at little cost.

NEWARK, N. J.

M. J. Nadel, Architect. *Philmar Construction Co., Builders.*

Illustrating the use of Stock Designs 103, 142, 143, 184, 185, 186, 211, 252, 253, 295 in the construction of a beautiful and up-to-the-minute building. The color is white matt glaze.

EAST ORANGE, N. J.

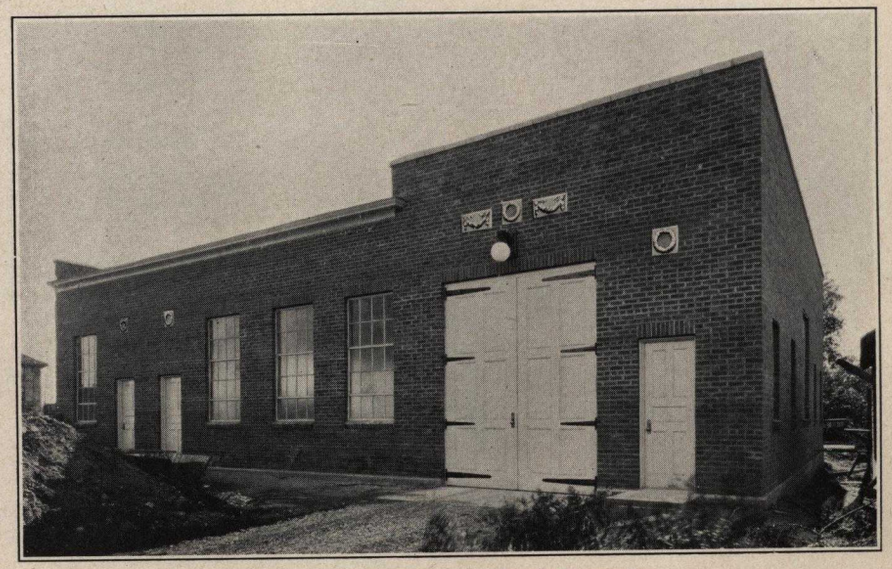
M. J. Nadel, Architect. *Philmar Construction Co., Builders.*

Illustrating the use of stock designs 114, 131, 184, 185, 186, 248, 249, for four one-story stores. The colors are white and blue.

NEWARK, N. J.

M. J. Nadel, Architect. *Joseph Herman, Builder.*

Stock designs in Atlantic Terra Cotta, even used in moration, will give distinction to the facade of a building that would otherwise be ordinary. In this case the following designs were used: 184, 185, 186, 211, 252, 253, 295, 318, in white and blue.

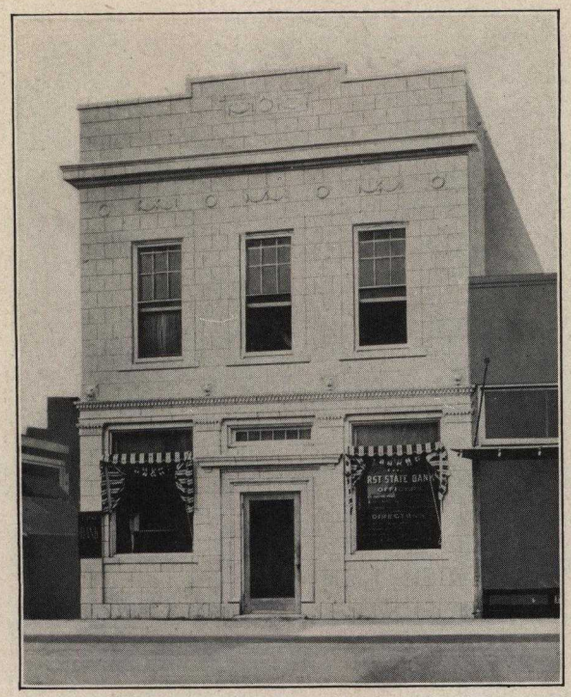


GARAGE, MINEOLA, L. I., NEW YORK

E. L. Phillips Co., Architects. *E. L. Phillips Co., Contractors.*

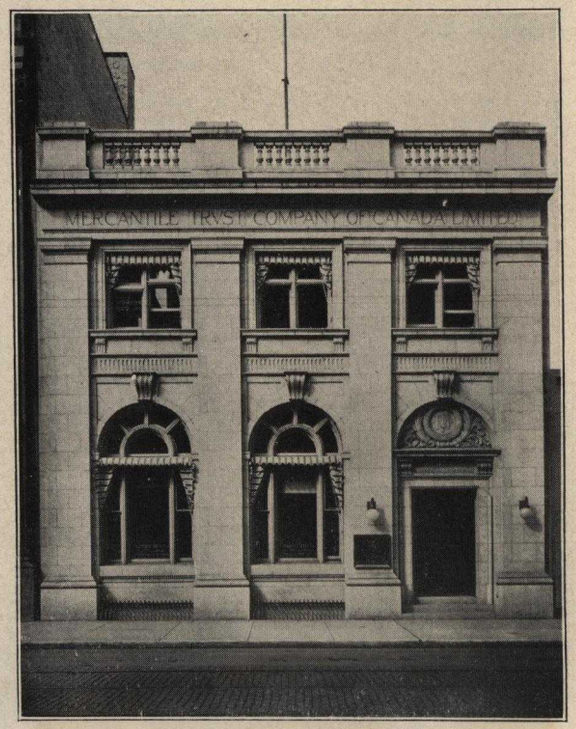
The stock Terra Cotta cornice and coping and the modeled insert panels over the entrance cost very little, but prevent this garage from being a plain brick shack.

The illustrations on this page show stock designs. It will be seen that stock Atlantic Terra Cotta can be used for the entire facade or for trim, as desired.



FIRST STATE BANK, CORSICANA, TEXAS.
H. O. Blanding, Architect.
The entire facade of this bank building is old ivory matt glazed Terra Cotta of stock designs.

MEDFORD BUILDING, MEDFORD, MASS.
Charles R. Greco, Architect. Marr Bros. & Stewart Co. Builders.
Gray Atlantic Terra Cotta with touches of blue. This attractive design shows how effectively Atlantic Terra Cotta can be used with brick.

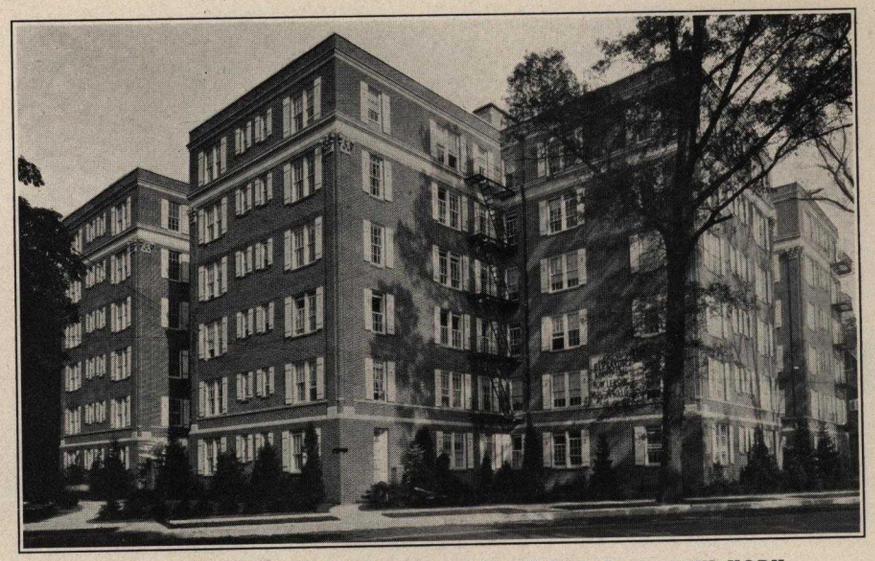


MERCANTILE TRUST CO[illegible]PANY [illegible] CANADA,
HAMILT[illegible]
Stewart & Witt[illegible], Builder.
Showing how a fre[illegible] gray conglomerate Atlantic Terra Cotta gives digni[illegible] and the effect of security.

STORES BUILDING, FAR ROCKAWAY, L. I., NEW YORK

Benj. L. Glucksman, Architect. *Ef & Kay Realty Corp., Contractors.*

The gray Terra Cotta building of stock design Terra Cotta helped out with cheneaux of special design. An economical and effective design.



PRESIDENT HARDING APARTMENTS, FLUSHING, L. I., NEW YORK

Wohl Bros. & Alex MacLean, Architects. *Wohl Bros., Contractors.*

An example of the modern apartment house of brick with belt courses, sills, cornice and coping of gray Atlantic Terra Cotta in stock designs. The Atlantic Terra Cotta gives the building real architectural interest.

COLONIAL HALL, NEW GARDENS, L. I., NEW YORK

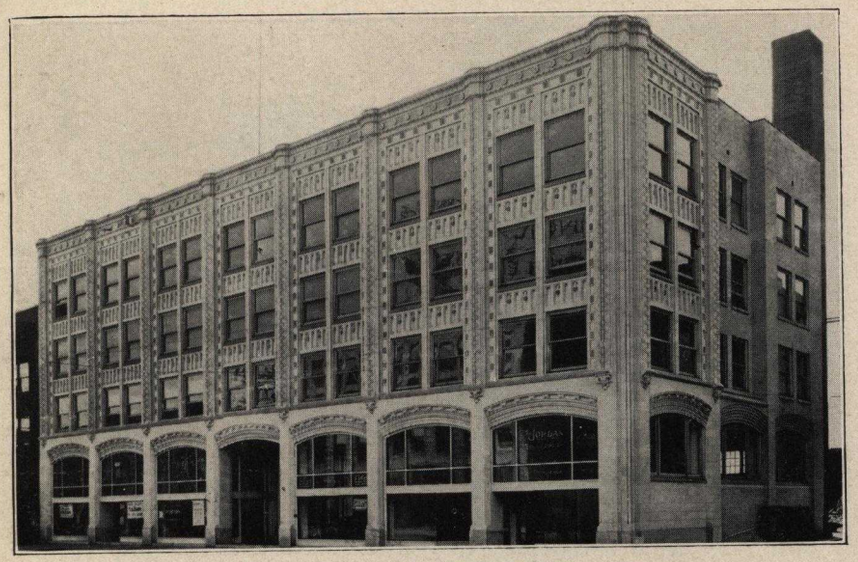
Wohl Bros. & Alex MacLean, Architects. *Wohl Bros., Contractors.*

Gray Atlantic Terra Cotta in stock design for entrance, belt courses, sill courses, pilaster caps, cornice and coping relieves a plain wall surface of brick.

STORES, ROCKAWAY BEACH, L. I., NEW YORK

Max Horn, Architect. *Levy & Horn, Inc., Contractors.*

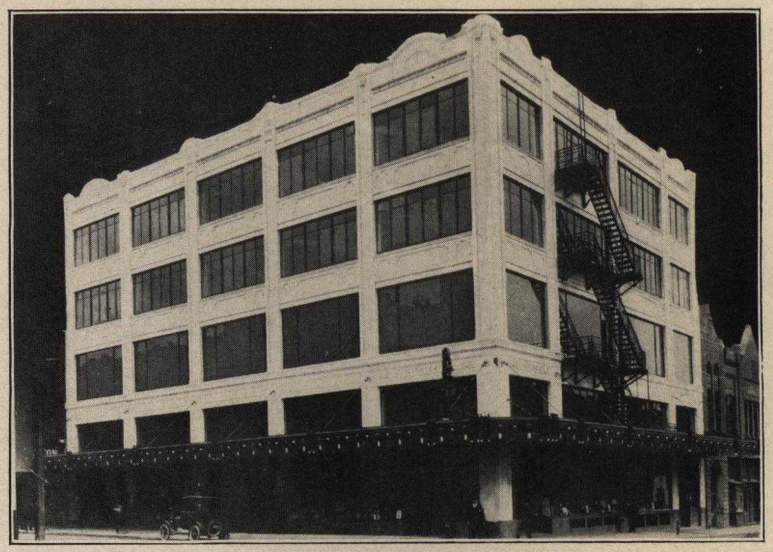
The cornice and coping of stock Terra Cotta in cream matt glaze adds a touch of interest to a simple brick building.



KOBLITZ BUILDING, CLEVELAND, OHIO

Lehman & Schmitt, Architects. *Sam W. Emerson Company, Builders.*

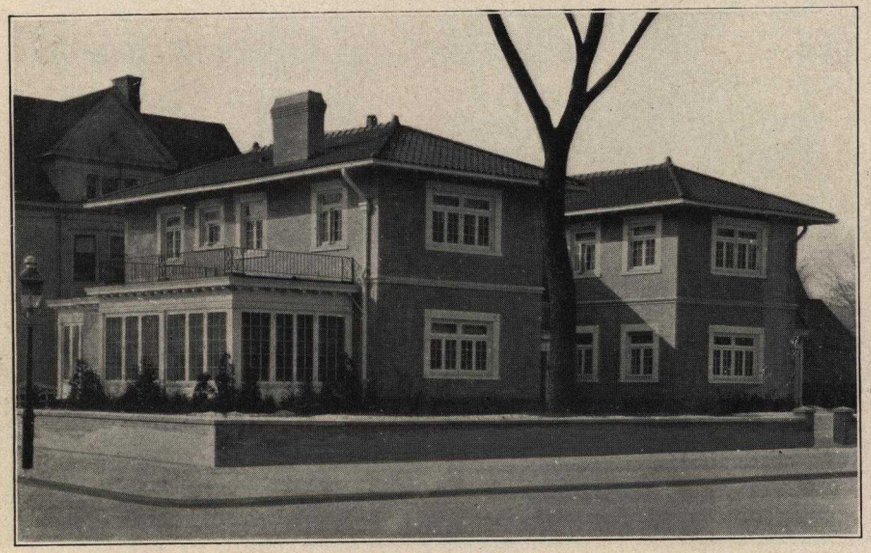
Showing how a decorative front may be erected with lustrous glazed light conglomerate Atlantic Terra Cotta with bright yellow and blue ornament. The building was completely rented shortly after completion.



ZINDLER BUILDING, HOUSTON, TEXAS

Finger & Cato, Architects. *Central Contracting Co., Builders.*

Entirely faced with matt white glazed Atlantic Terra Cotta; letters of name panel sienna.



BUFFALO, NEW YORK

Chas. Forrest, Architect and Builder.

A high class brick residence can be greatly improved with trim of Atlantic Terra Cotta. Stock designs 136, 137, 143, 167 and 286 are excellent for the purpose.

MONACA BREADERY, RANGER, TEXAS.

Beshgetorian & Cobelli, Architects. *Teeple & Wilkie, Builders.*

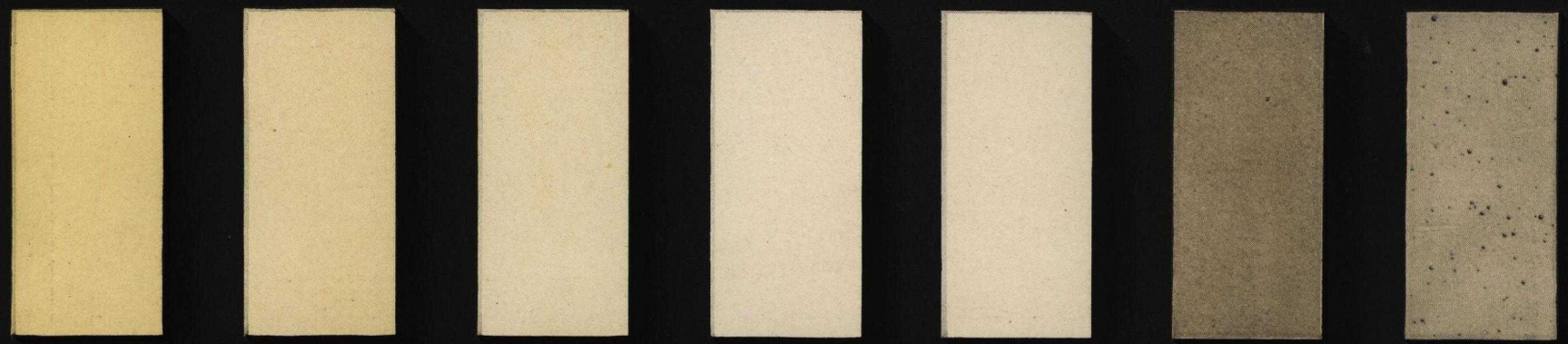
Cream lustrous glazed Terra Cotta with background of nam[illegible] panels in light blue. To the design on Plate 6 of this [illegible] a name panel and two sp[illegible]

REPUBLIC COTTON MILLS' COMMUNITY GROUP OF STORES, GREAT FALLS, S. C.
J. E. Sirrine & Co., Architects.
Old ivory matt glazed Terra Cotta.

BENDER GARAGE AND GROUP OF STORES, HOUSTON, TEXAS.
C. D. Hill & Co., Architects. *W. E. Woodruff, Builder.*
Light gray unglazed Terra Cotta.

In both of these groups of stores, all of the trim and ornament is Terra Cotta of stock designs.

ATLANTIC TERRA COTTA



1030 1025 1005 1000 1020 828 816

823 1205 1116 269C 910 811 800

1030	Old Ivory Matt	823	Gray Vitrotex
1025	Cream Matt	1205	Granite
1005	Cream Lustrous	1116	Green
1000	White Lustrous	269C	Light Blue
1020	White Matt	910	Spanish Red
828	Buff	811	Dark Gray Vitrotex
816	Buff Limestone	800	Limestone Gray

1918 Dark Blue

1918

This plate shows but a few of the many colors in which terra cotta can be manufactured. Those illustrated, however, are among our most popular colors and offer for selection a range well adapted for any of our stock designs.

Colors No. 800, 811, 816, 823, 828 and 910 are unglazed. Colors No. 1020, 1025, 1030, 1116, 1918 and 269C are matt glazed. Colors No. 1000 and 1005 are lustrous glazed. Color No. 1205 is an unglazed granite color.

The surface finish of all stock designs is smooth, not tooled.

It is difficult to reproduce Atlantic Terra Cotta colors on paper. The illustrations are closely approximate in shade but give little idea of the beauty of Atlantic colors in tone and texture. Color 1030 is one of the most popular colors. Its true shade is a warm, light ivory, not the yellow tone shown.

In the following pages we show line drawings and elevations in color of different types of fronts, various types of mouldings, cornices and copings, inserts, garden pottery, fountains, name panels, etc. The colors and designs shown are simply suggestions, and can be furnished as shown, or in any other colors that may be selected.

Photographs

Several of the preceding photographs of completed work illustrate buildings in the plans for which were incorporated stock designs from this catalog, but the majority of photographs are of work made from architect's special designs. When stock designs were used the fact is stated in the text.

Special Designs

It is, of course, possible to combine stock designs with special designs. Do not overlook the fact that this company is prepared to execute special designs for anything in Terra Cotta. If you are contemplating a building of any kind, have your architect specify Terra Cotta and send us a set of the blue prints. Our figure will be returned to you promptly.

Modeled Ornament

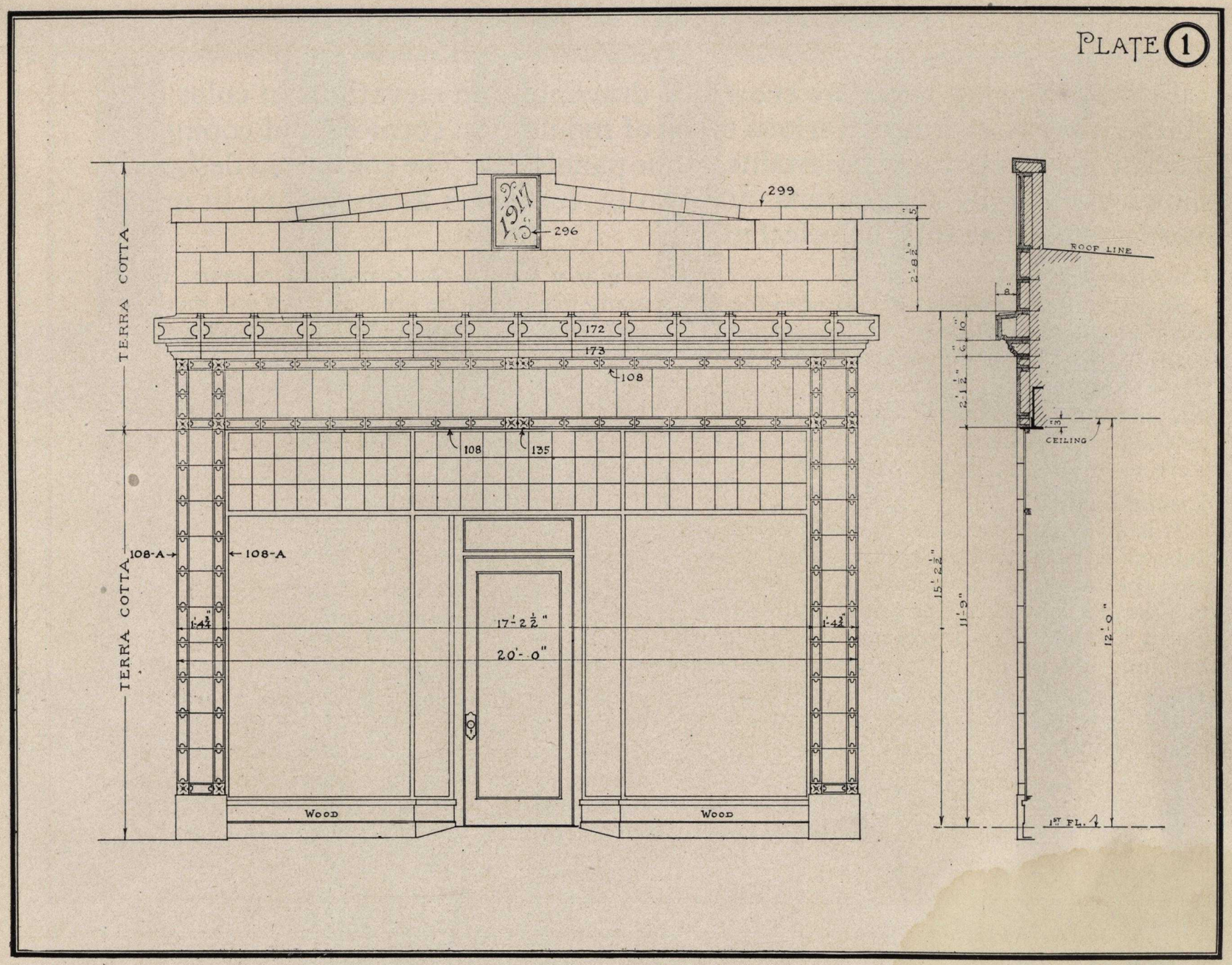
Bear in mind the fact that modeled detail in Terra Cotta is not costly. This is particularly true if the ornament *repeats,* for many pieces can be pressed from one mould and the cost of model and mould is divided.

Color

Polychrome costs a little more than Terra Cotta in one color. By having us make alternate figures you can find out just what the difference would be.

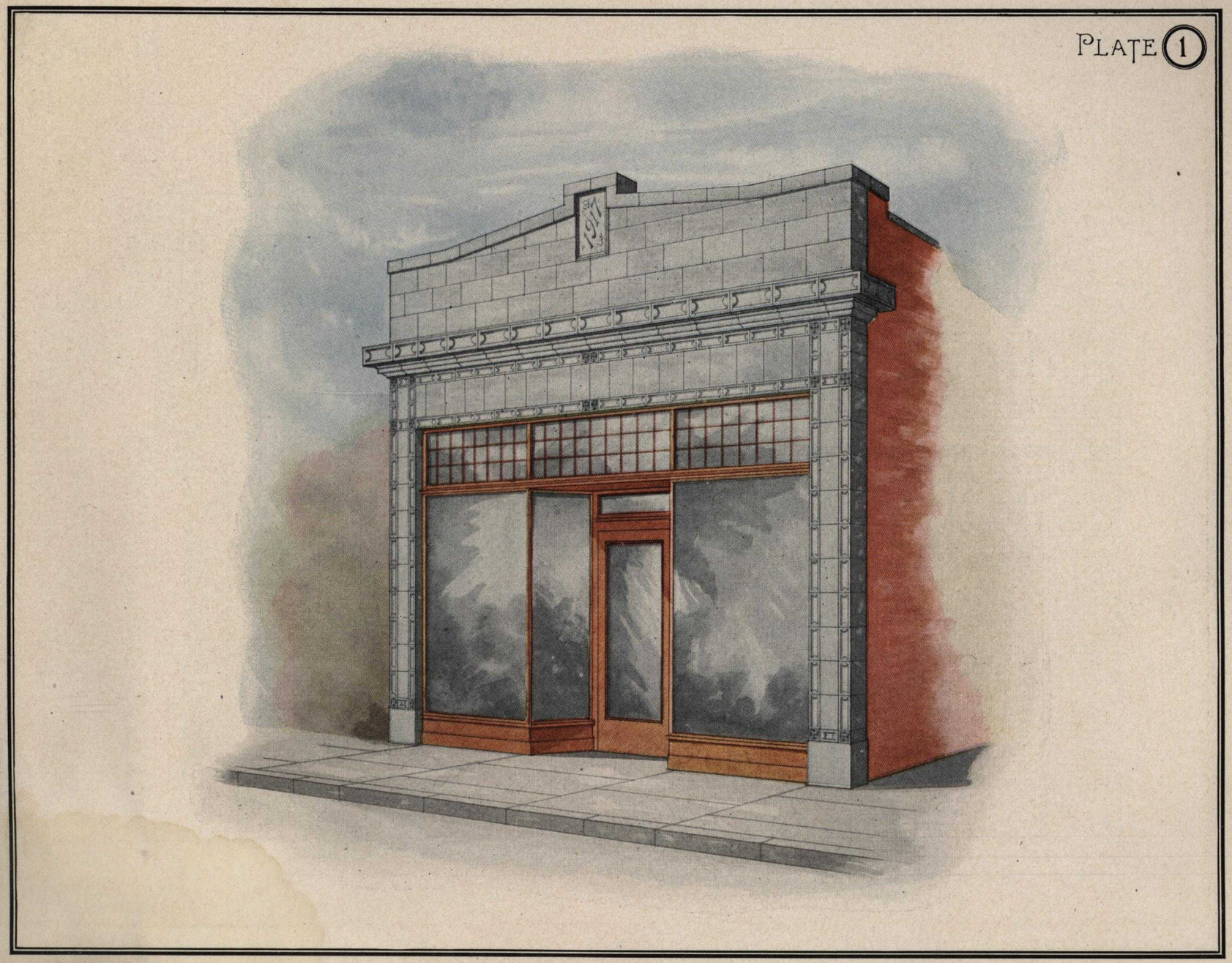
Service in Designing

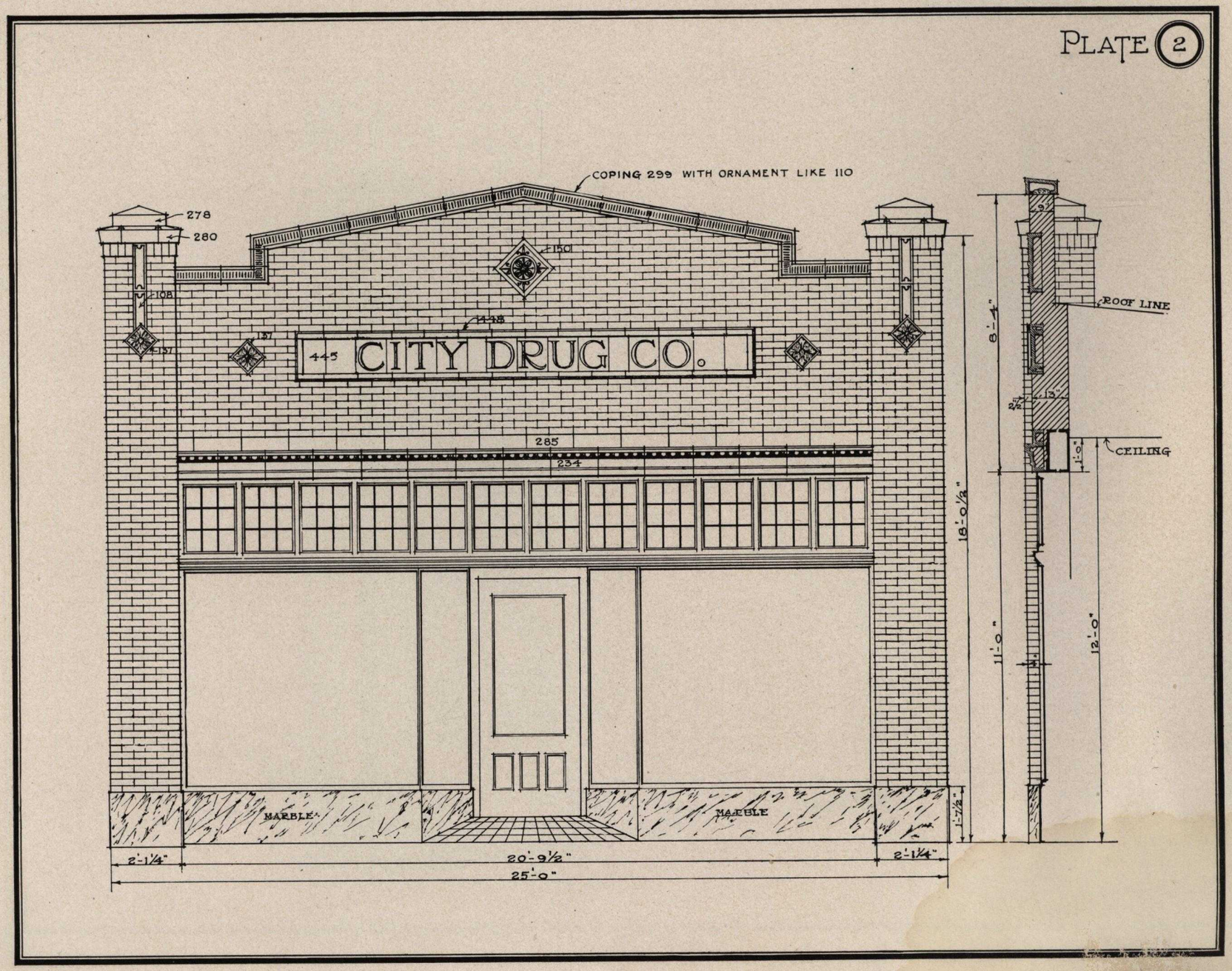
Usually it is well to employ an architect even on a small, simple building, but when this is not possible we shall be very glad indeed to make up a design in accordance with your ideas. Tell us the size and character of the building you have in mind and we shall draw up a front showing an appropriate use of Terra Cotta. There is no charge for service of this kind, and no obligation involved.



A simple and inexpensive design for an all Terra Cotta front.

This design carried out in gray Terra Cotta gives an appearance of dignity and quiet worth.

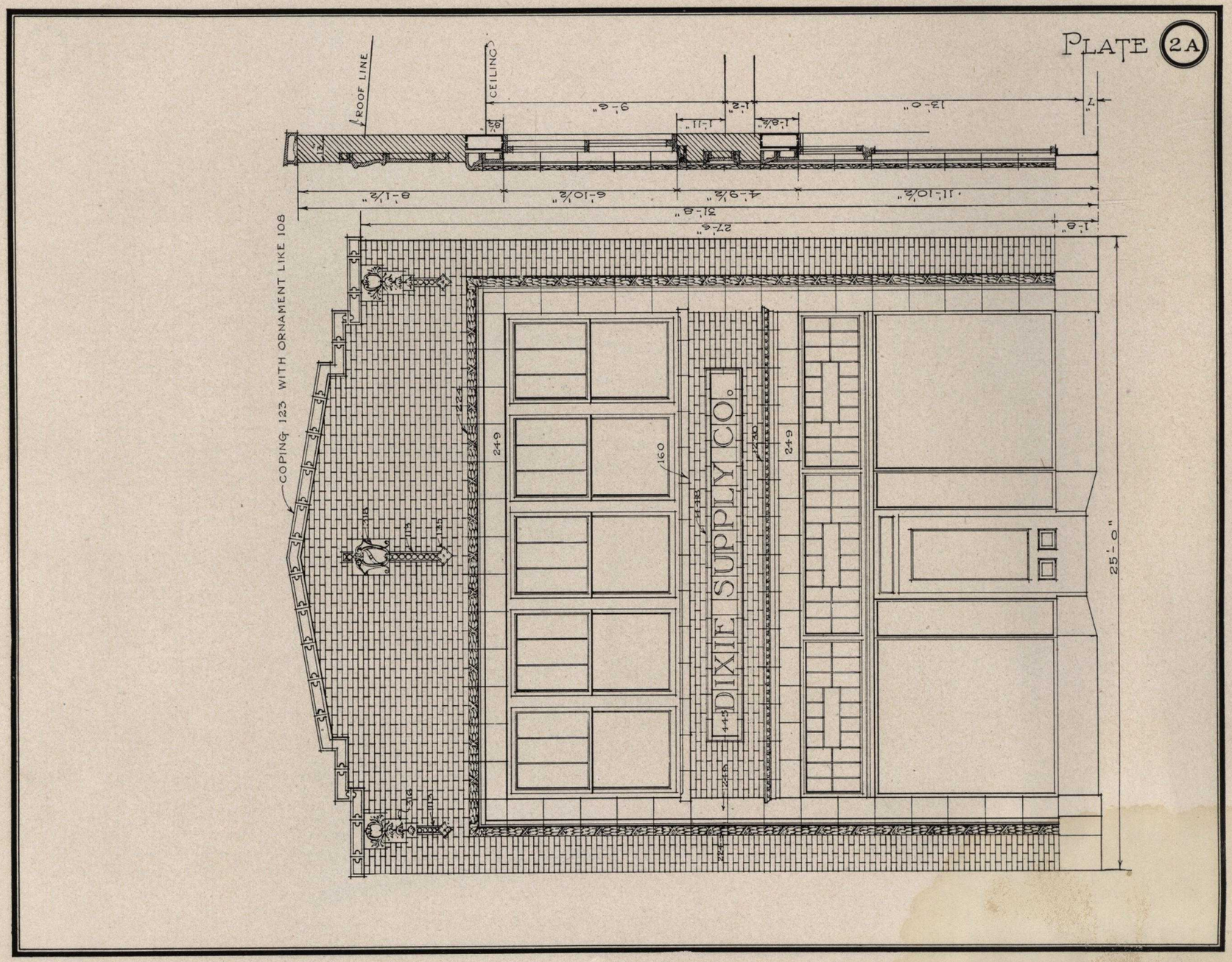




An effective one story design using Terra Cotta as a trim for a brick store front.

This pleasing combination of cream glazed Terra Cotta with ornament picked out in green, and buff brick fairly invites customers to this store.

PLATE 2



An attractive but inexpensive design for Terra Cotta with brick for the business requiring two floors.

Here gray Terra Cotta is suggested with reddish brown brick to make a store easily remembered by the passerby.

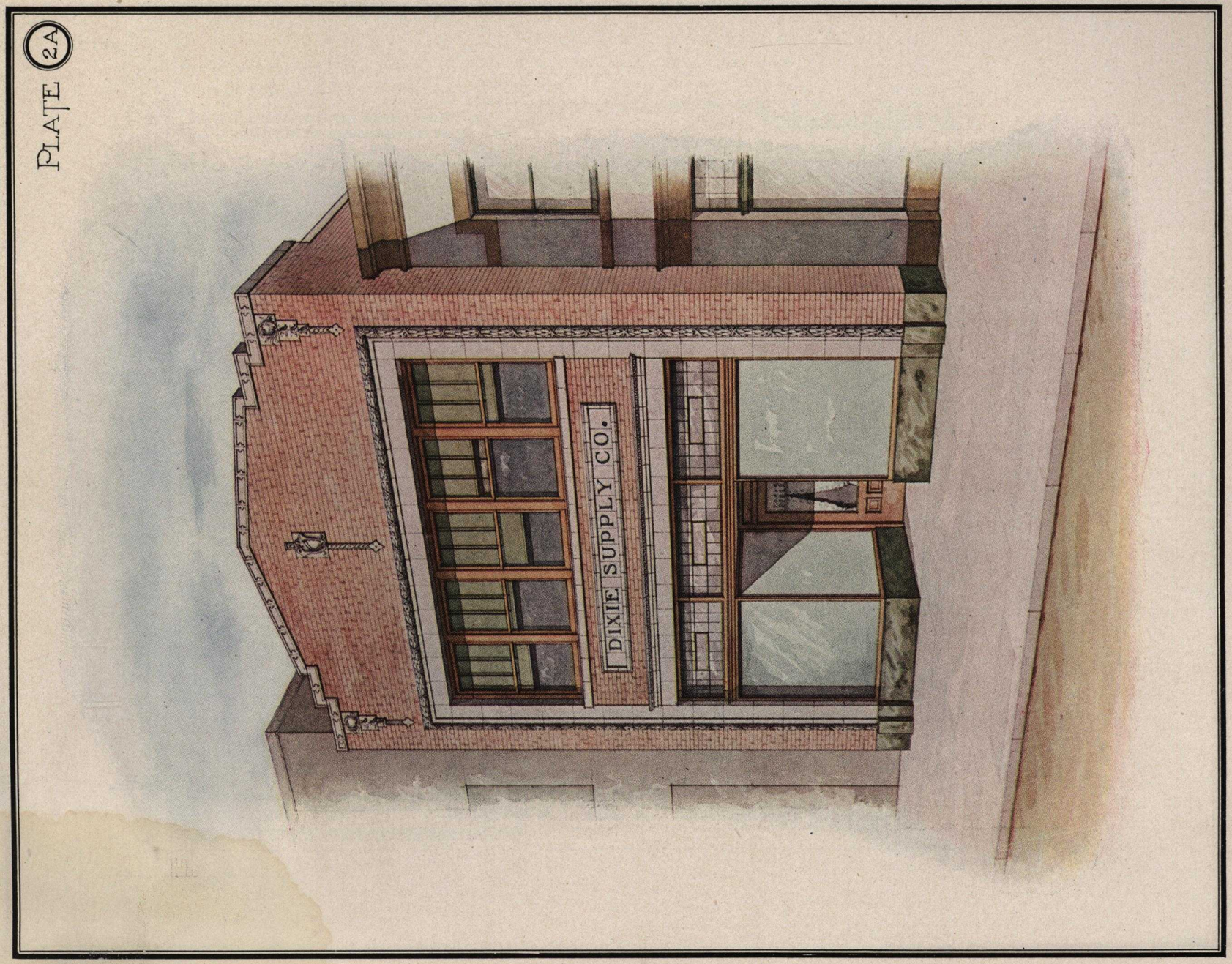
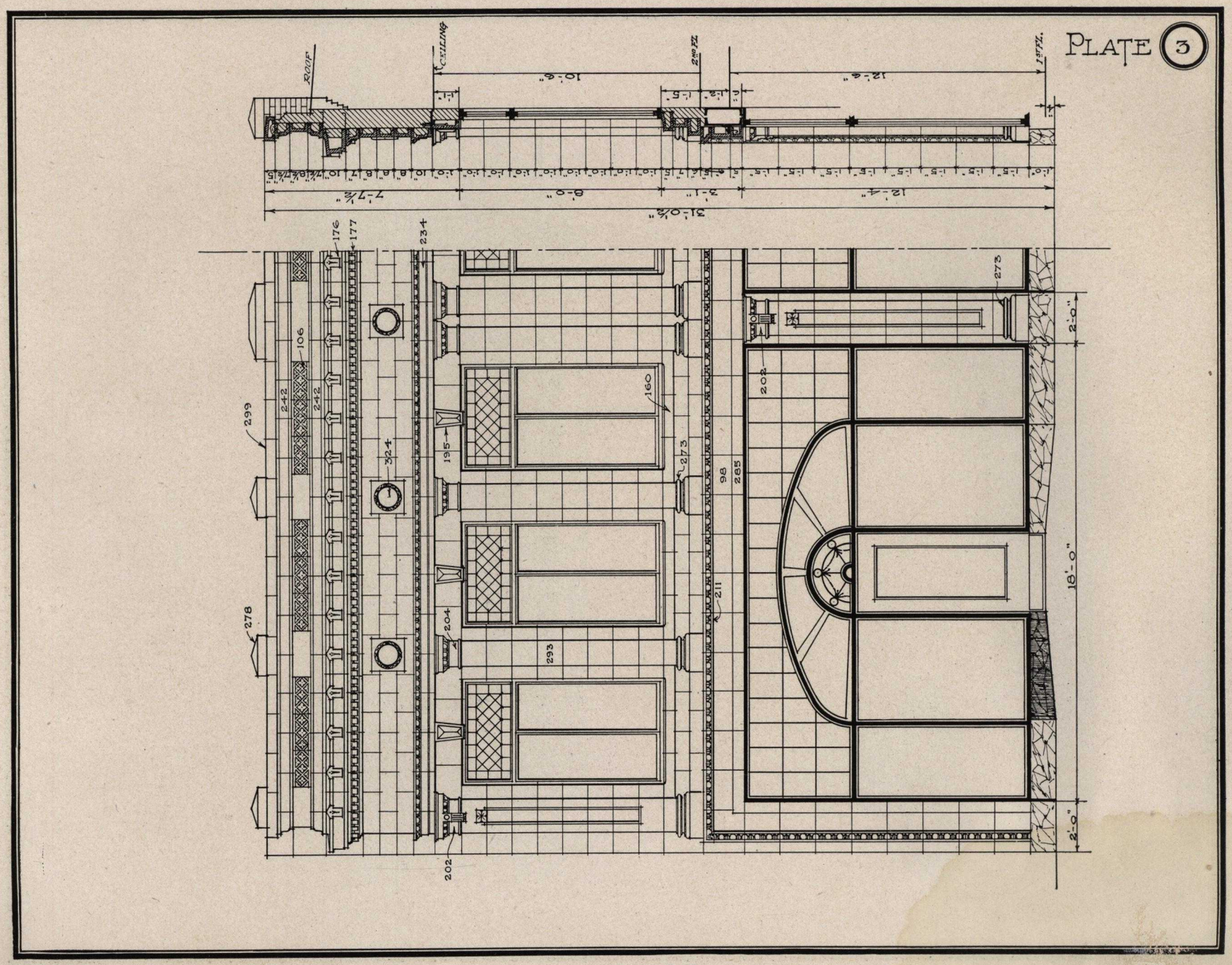


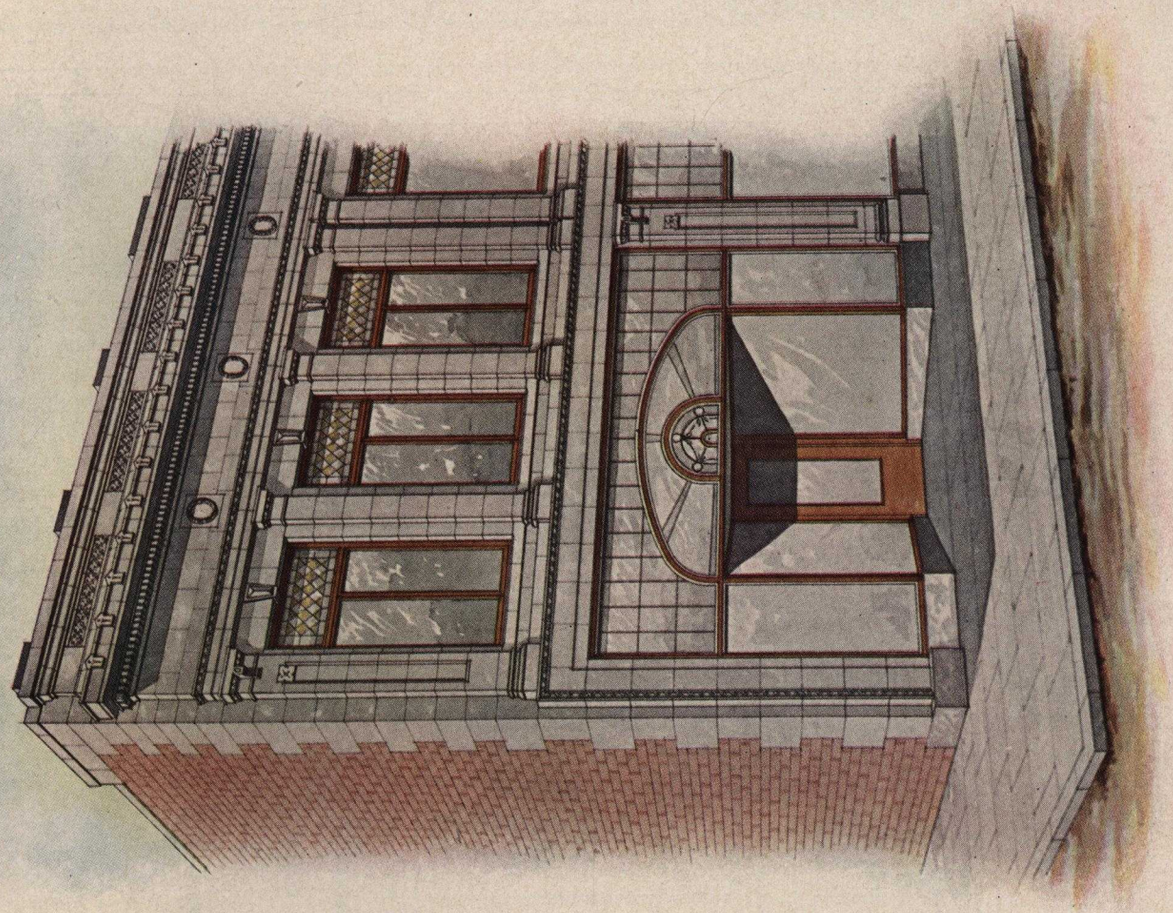
PLATE 2A

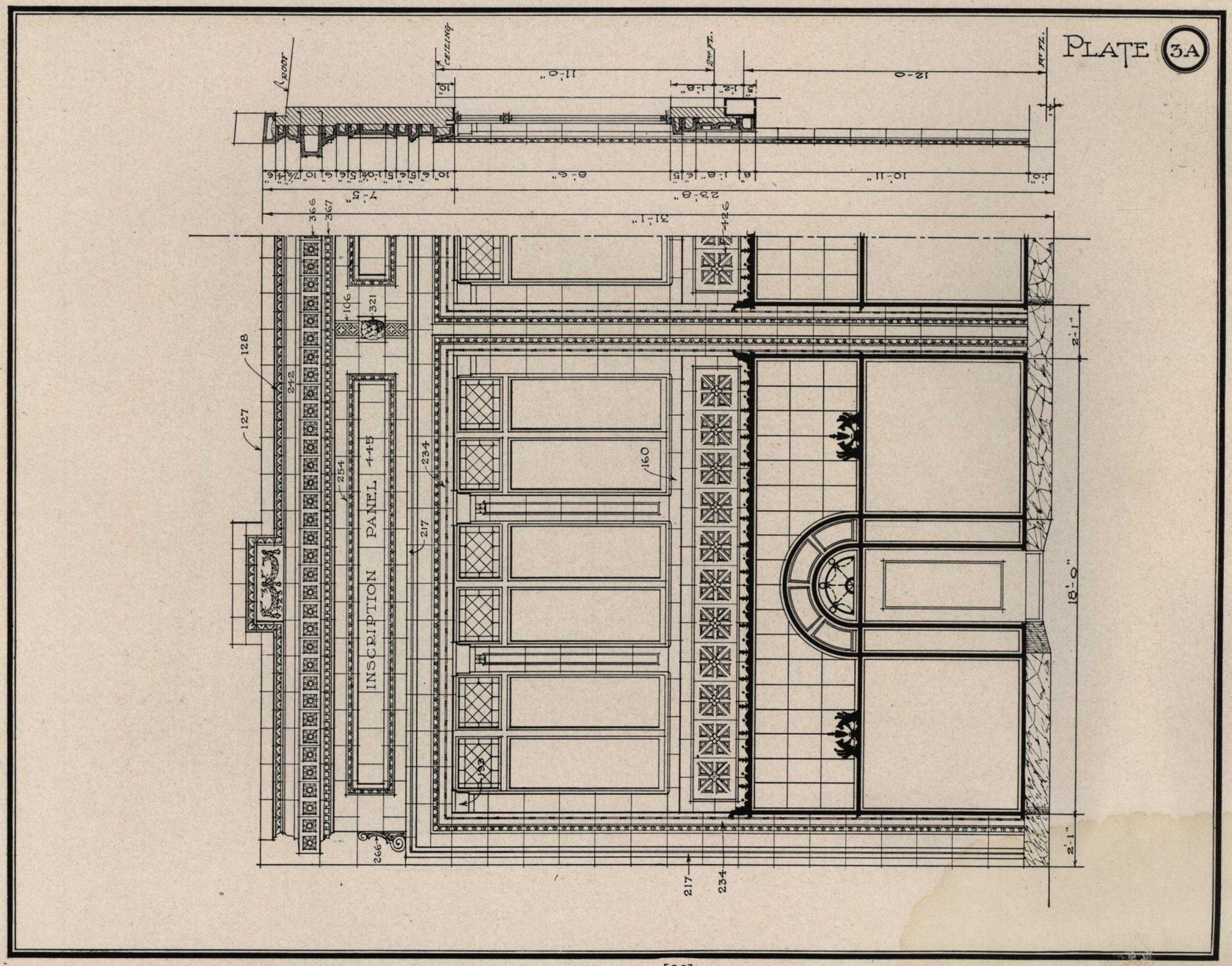


A more elaborate design in all Terra Cotta suitable for a block of small stores with offices or display rooms above, sure to attract favorable attention and trade.

A treatment of gray unglazed Terra Cotta is shown here, although the design would look equally well in buff. This would be suitable for several small specialty shops.

PLATE 3

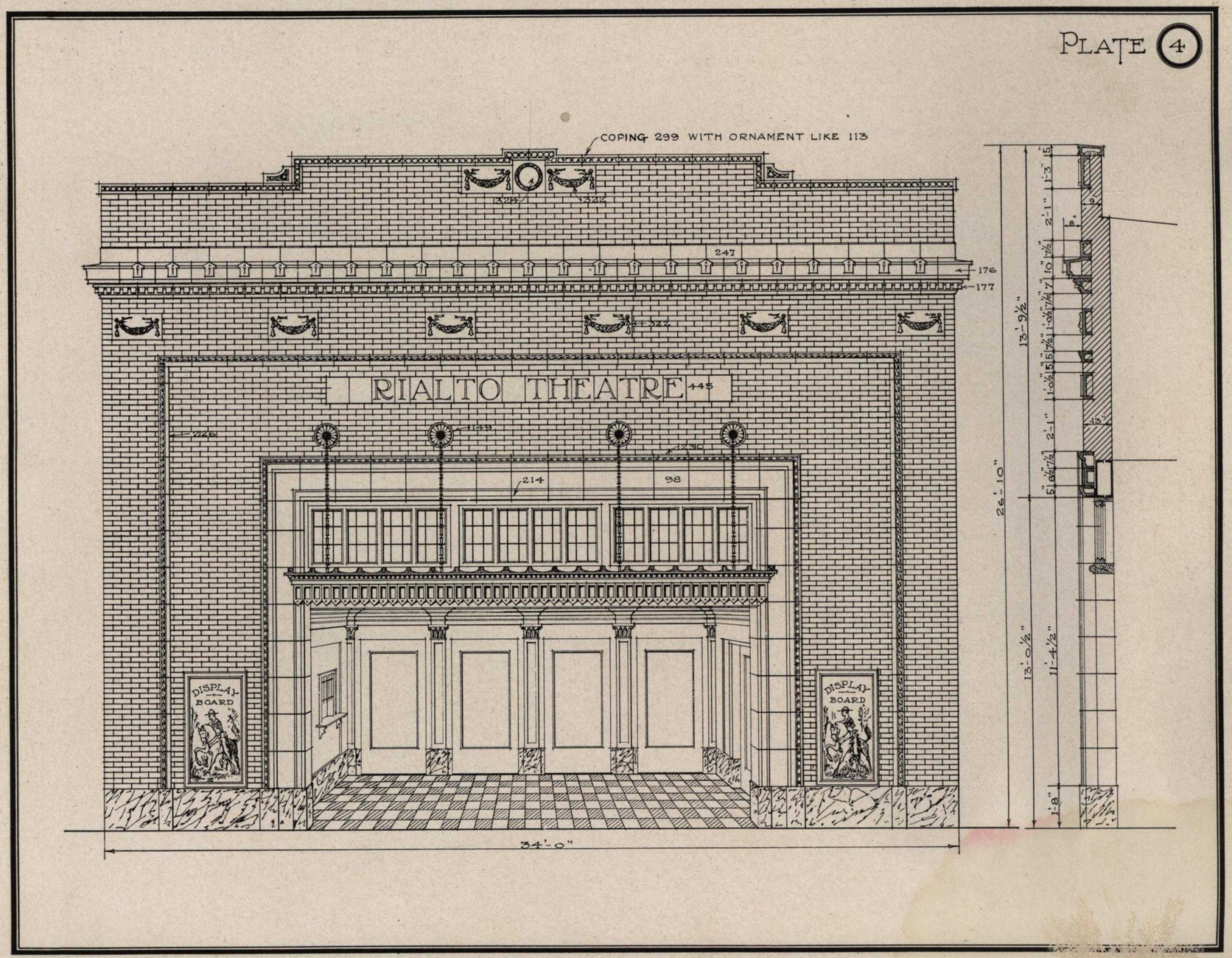




This design, like the one preceding, can be readily extended to any length required and would make an interesting group of stores.

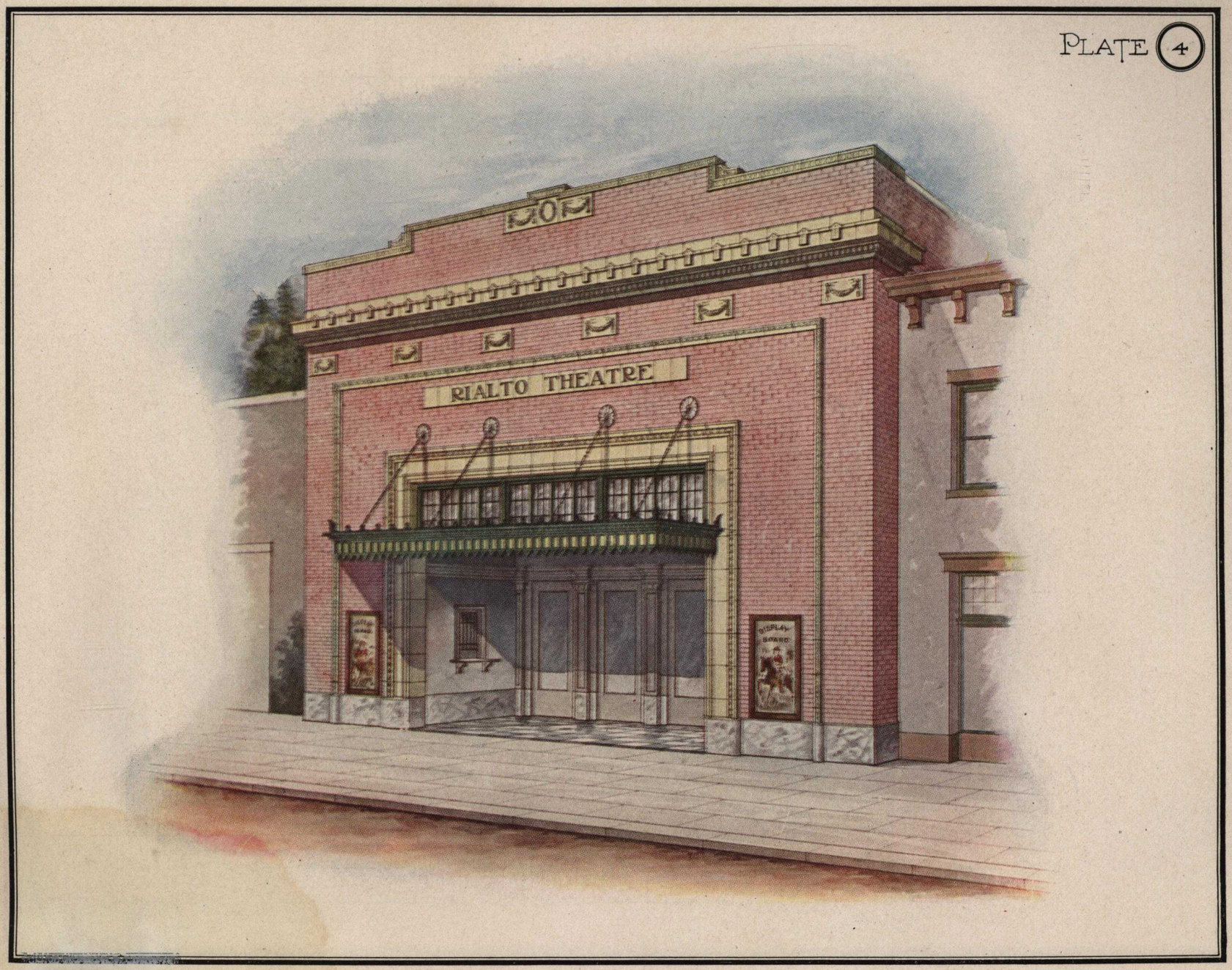
A two-color treatment lends itself readily to this building and might be developed successfully in several combinations of the matt glazes.

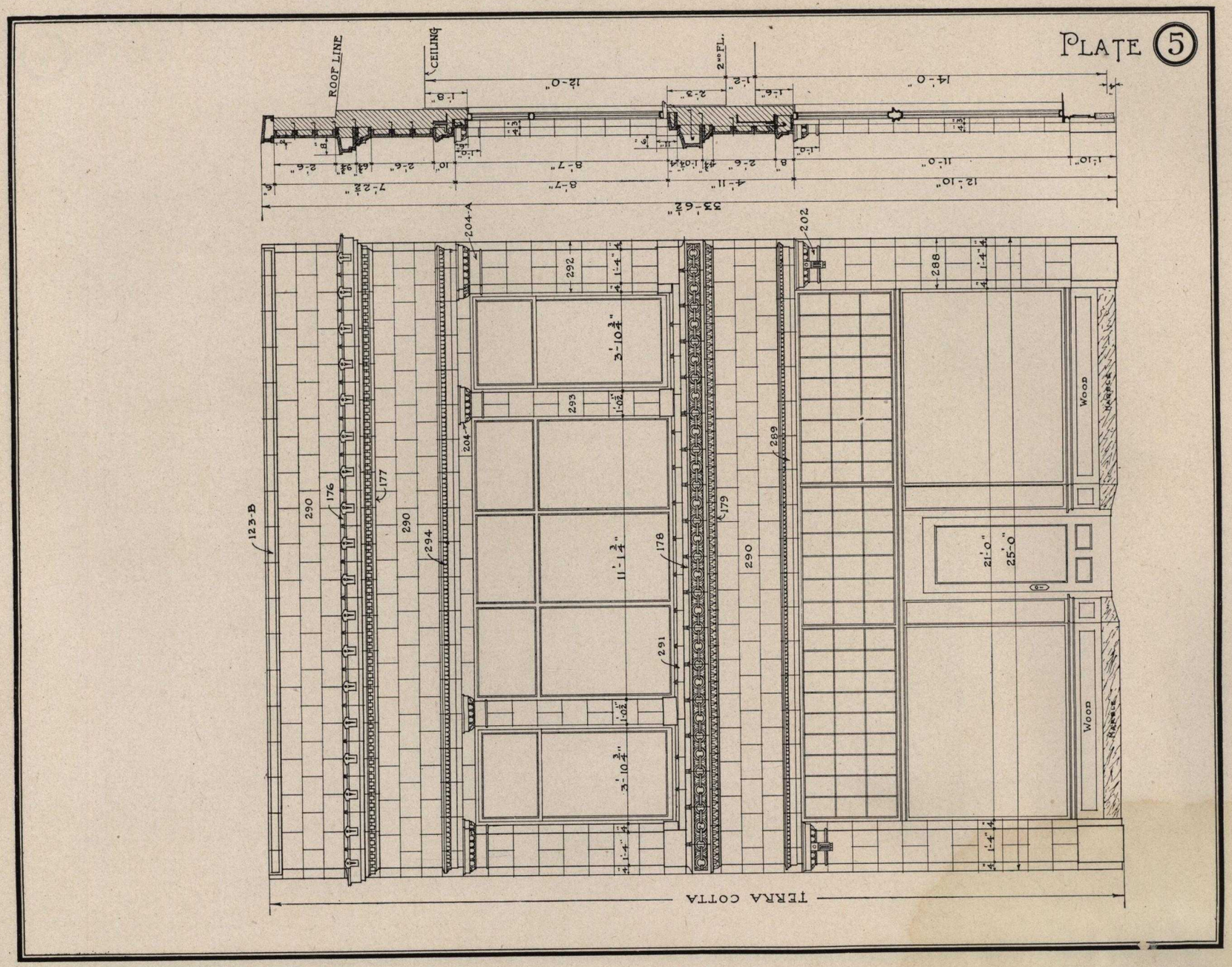
PLATE 3A



It is essential that the small theater building be attractive and inviting and so distinctive as to stand out from among other neighboring buildings.

Terra Cotta is the ideal material for the motion picture theater because of the economy with which ornament may be duplicated and the many possible color schemes.

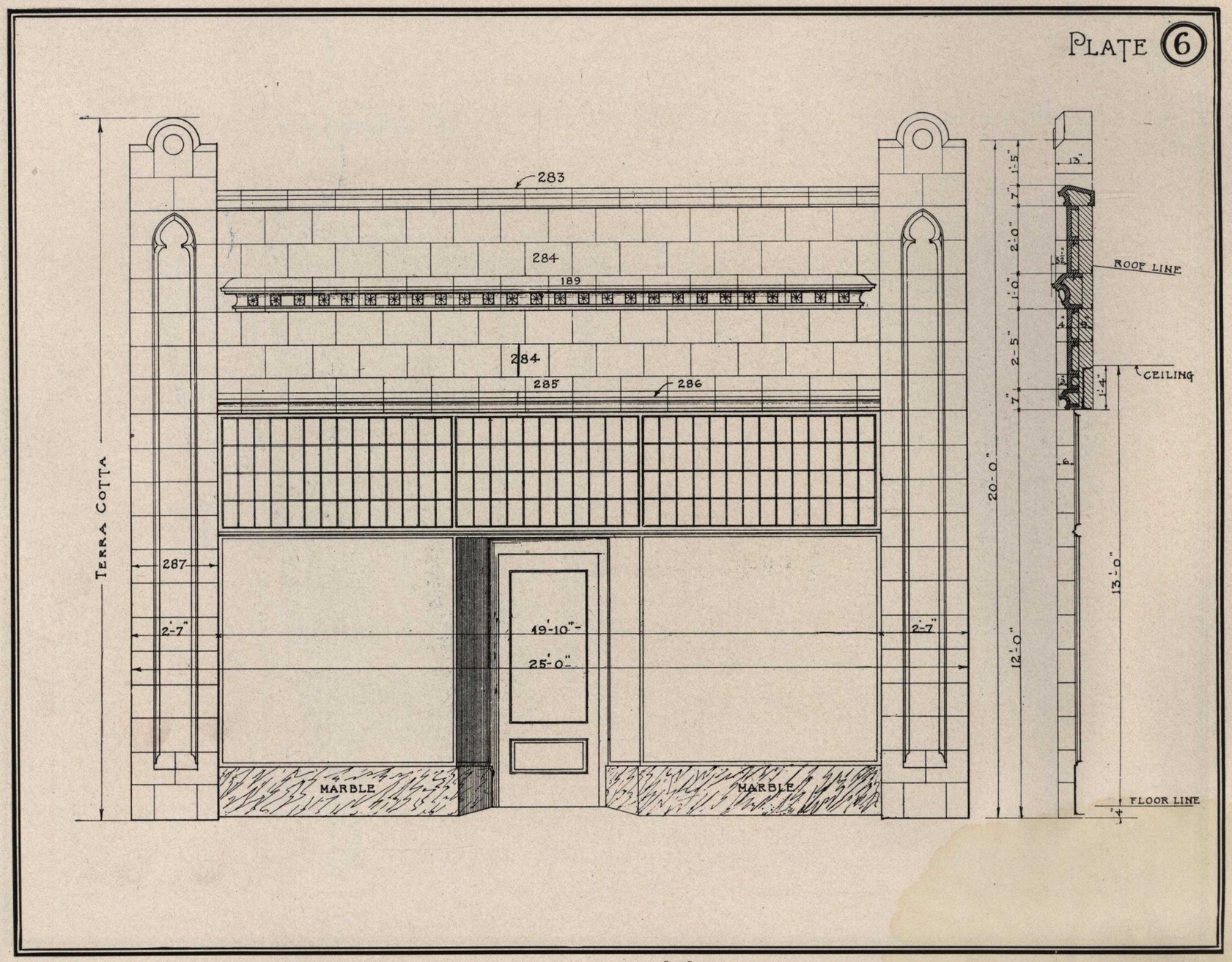




Already used with success for a single specialty shop with offices above and as the motif for a group housing businesses requiring a second floor.

Illustrated in a gray unglazed Terra Cotta it can be done with equal facility and no less attractively in any of the matt glazes.

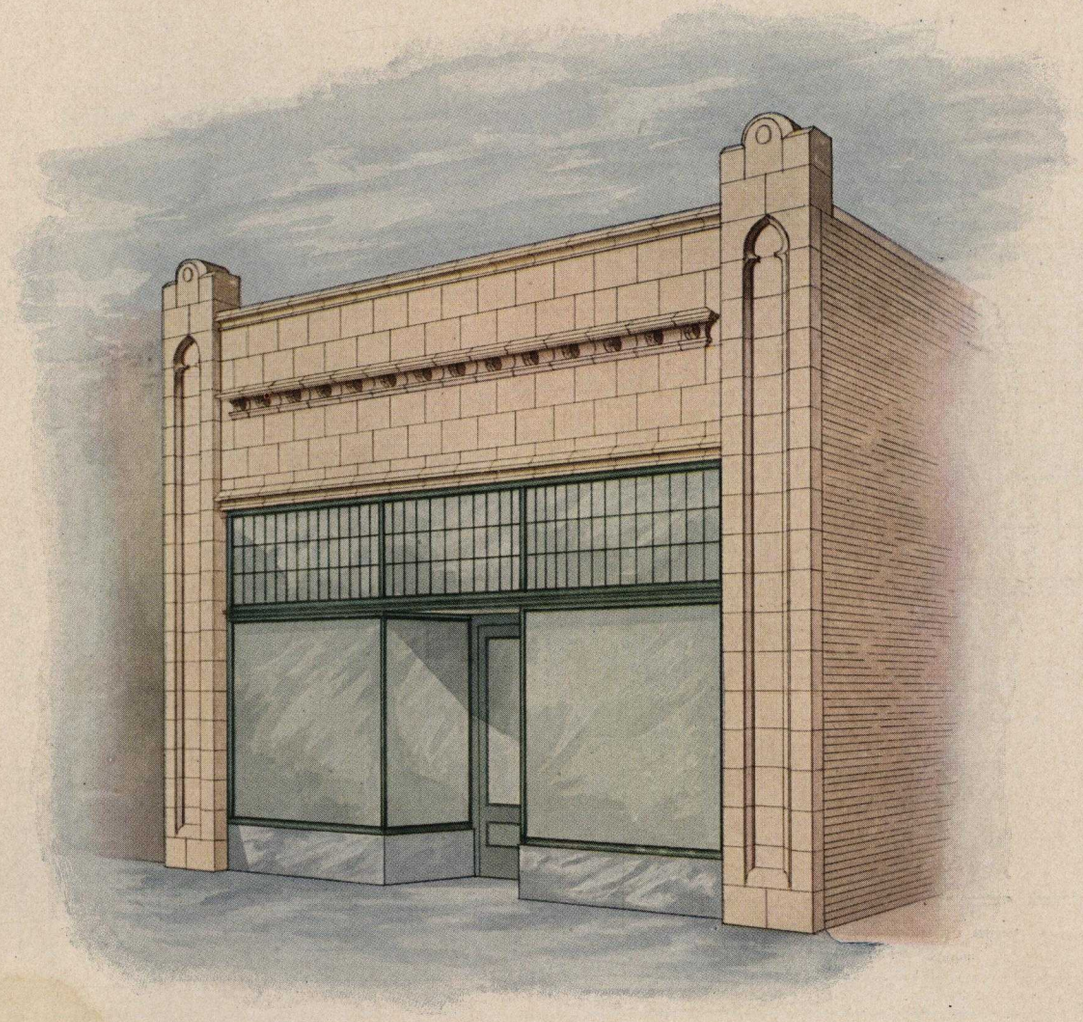
PLATE 5

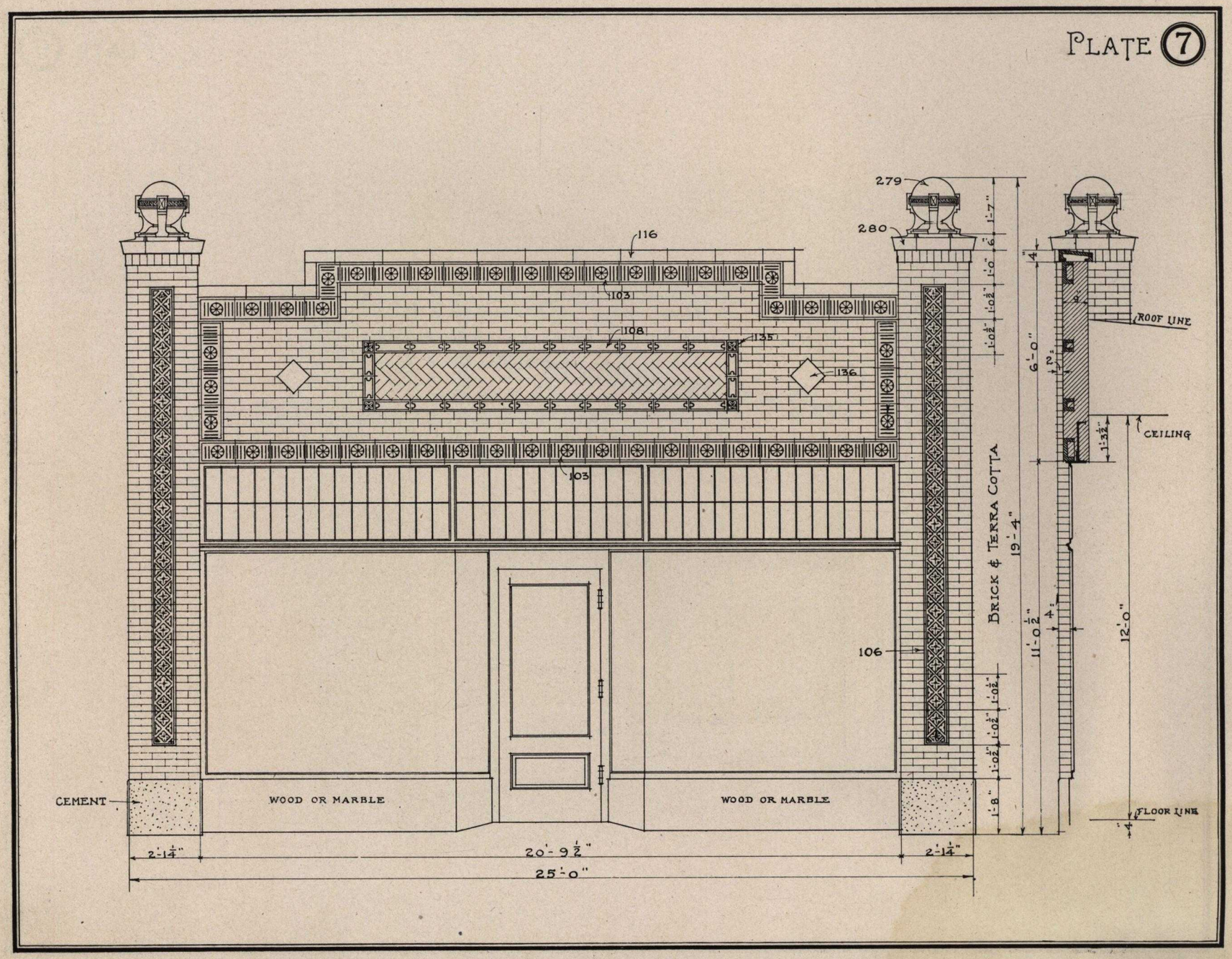


This design has been used for a bakery and would be equally suitable for a dairy or grocery, because of its appealing cleanliness, which is an asset to stores dealing in food products.

In old ivory matt glazed Terra Cotta such a store is not only clean when built but can easily be kept so through its years of service.

PLATE 6

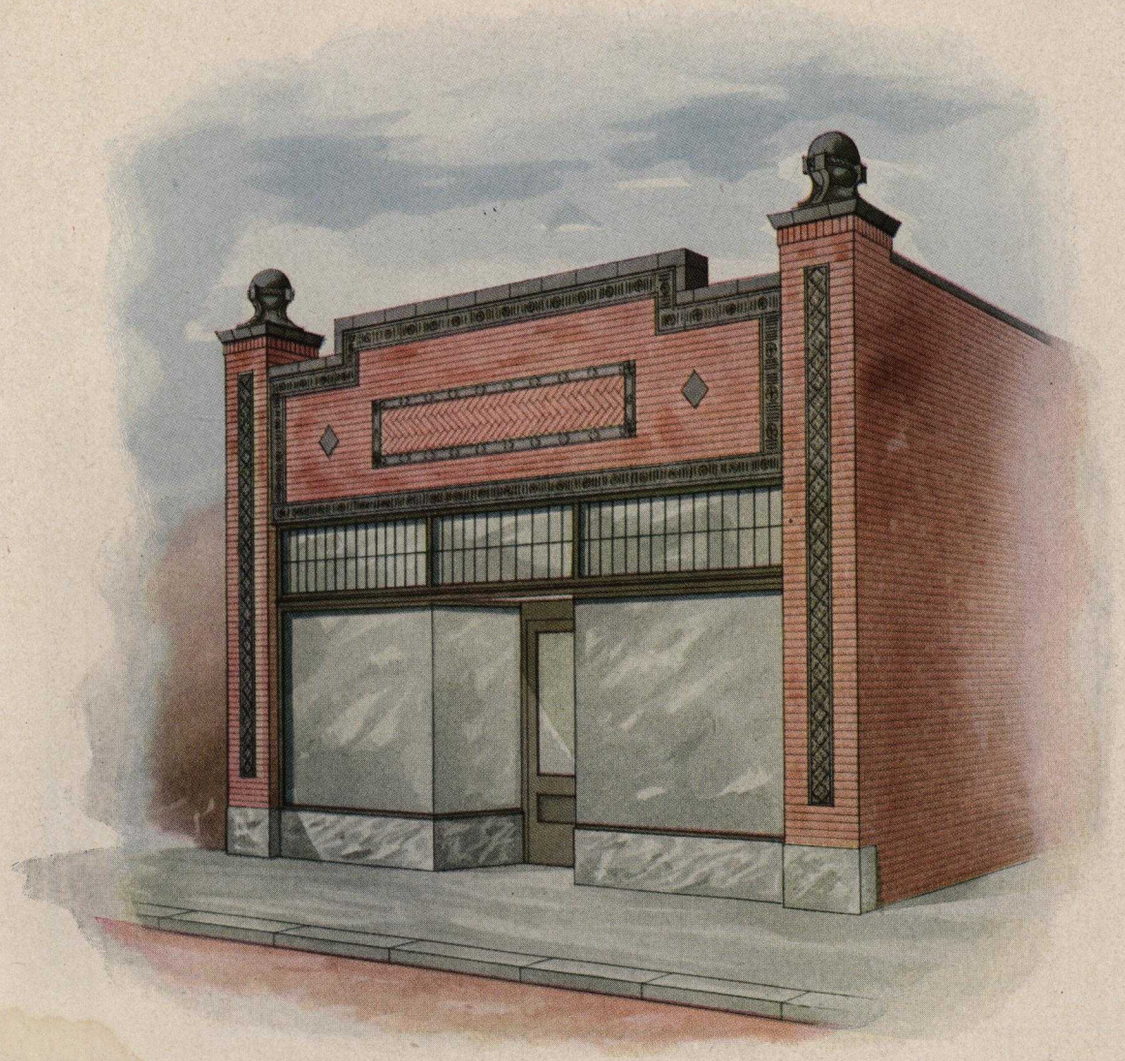


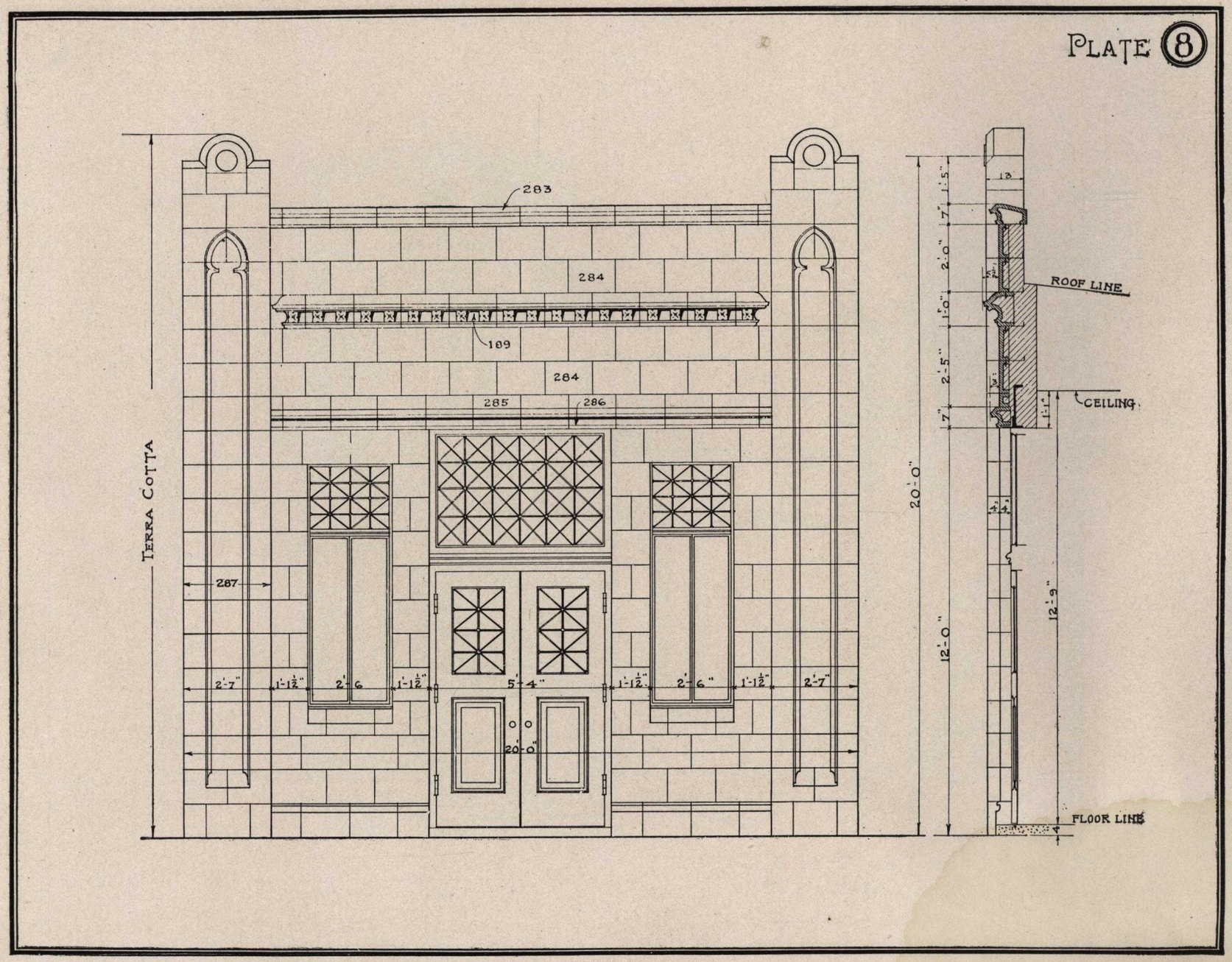


For facing and decorating buildings, there is no more satisfactory combination than brick and Terra Cotta.

By a small expenditure for Terra Cotta trim this red brick store gains a distinction it would otherwise lack.

PLATE 7

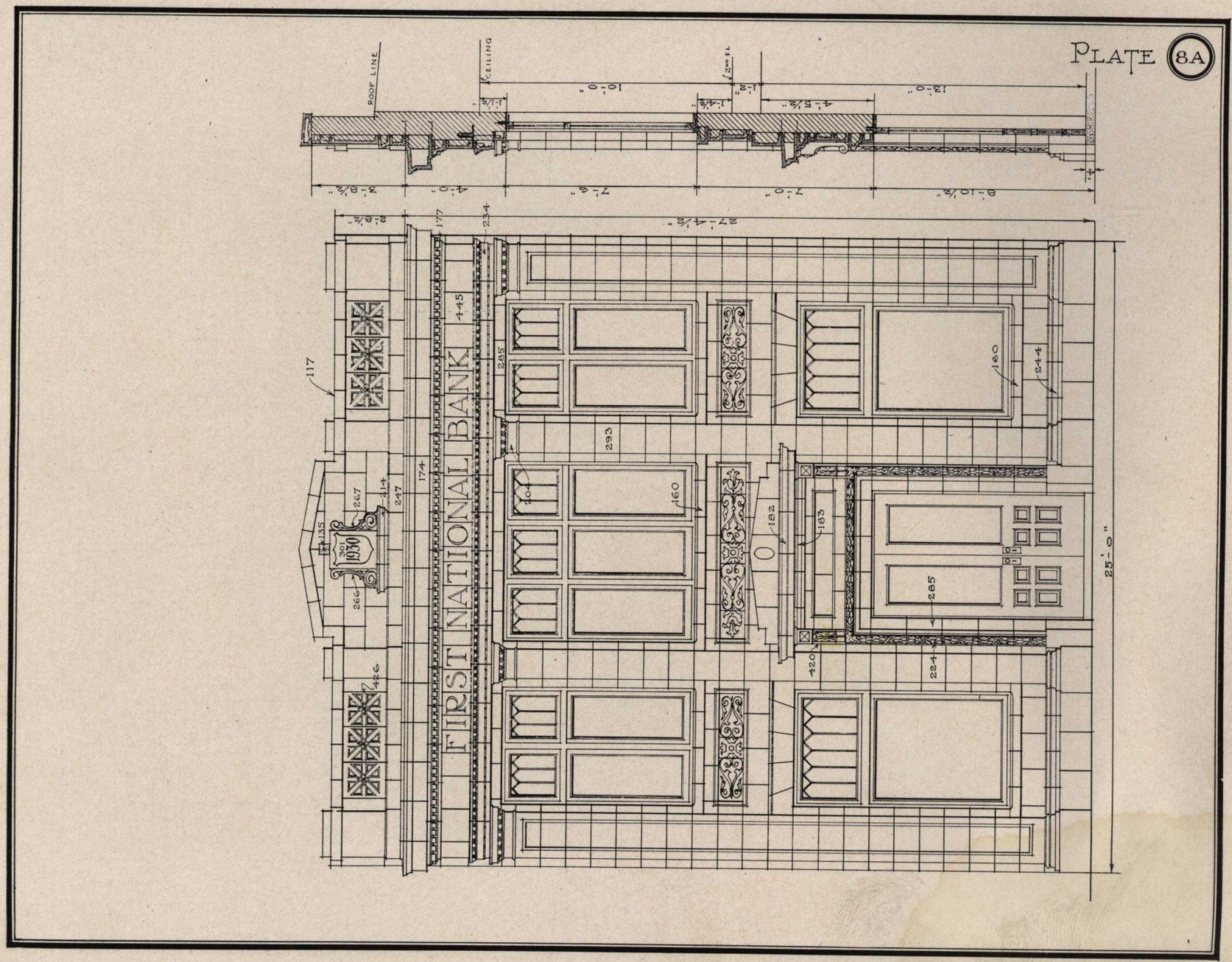




An all Terra Cotta front for a branch or suburban bank. A straightforward scheme in plan and elevation.

No matter how small a bank building may be, granite color Terra Cotta gives it an atmosphere of dignity and reliability.

PLATE 8

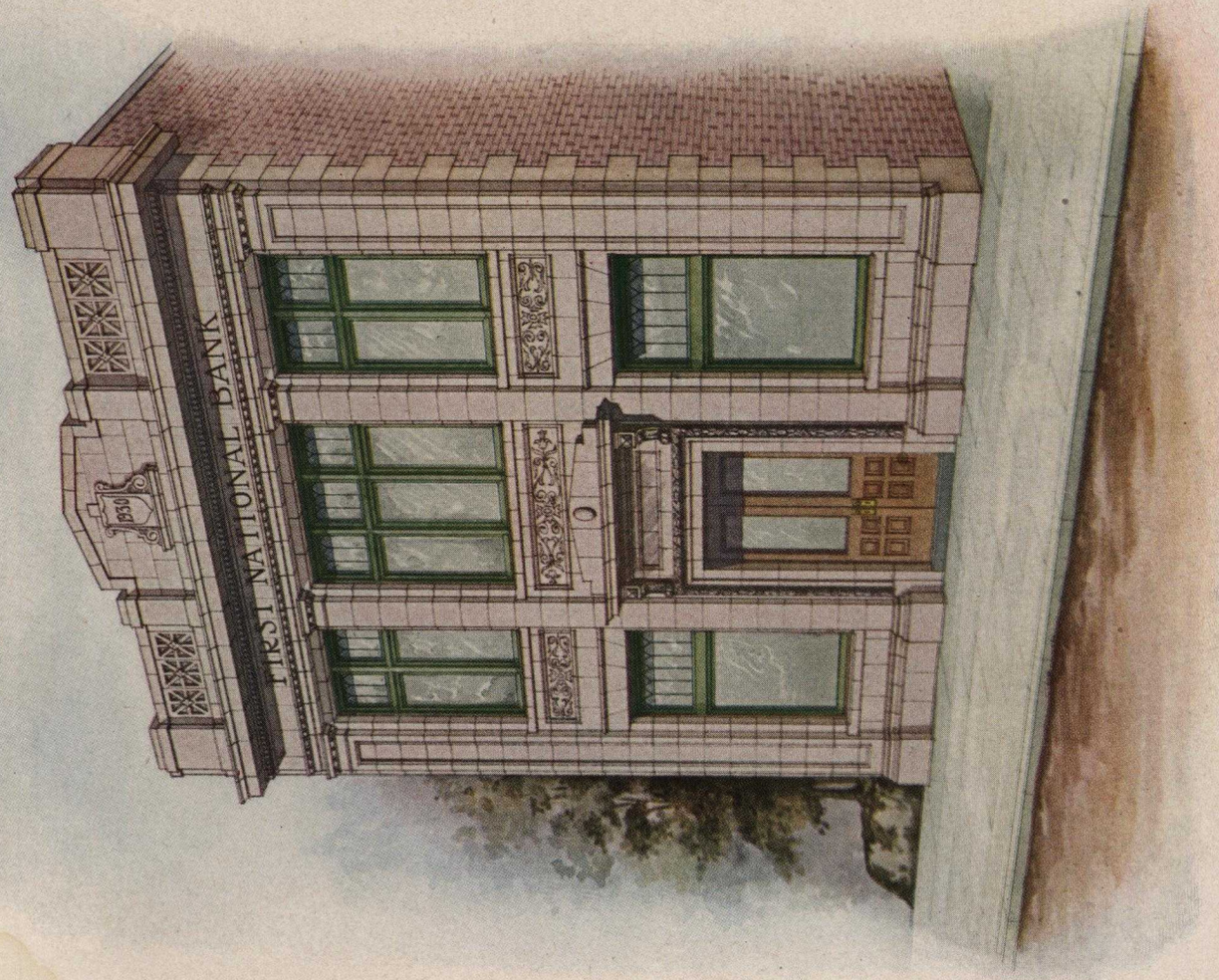


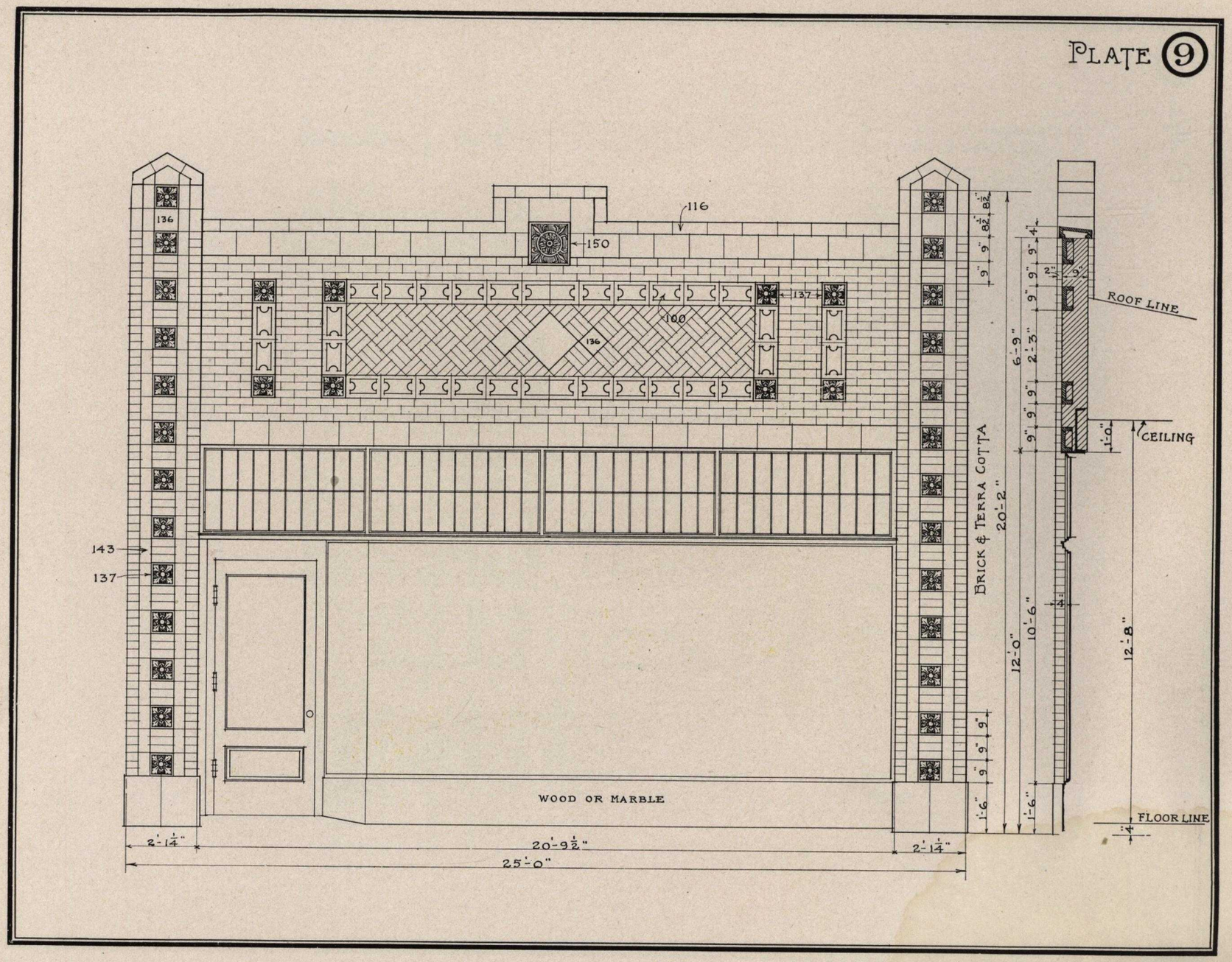
For the larger bank requiring a high banking room in front with clerical quarters to the rear on a mezzanine floor.

Done in cream matt glazed Terra Cotta, there is a conservative amount of ornament with enough variety of form to render it distinctive.

Can it be doubted that depositors will be attracted to a bank like this?

PLATE 8A

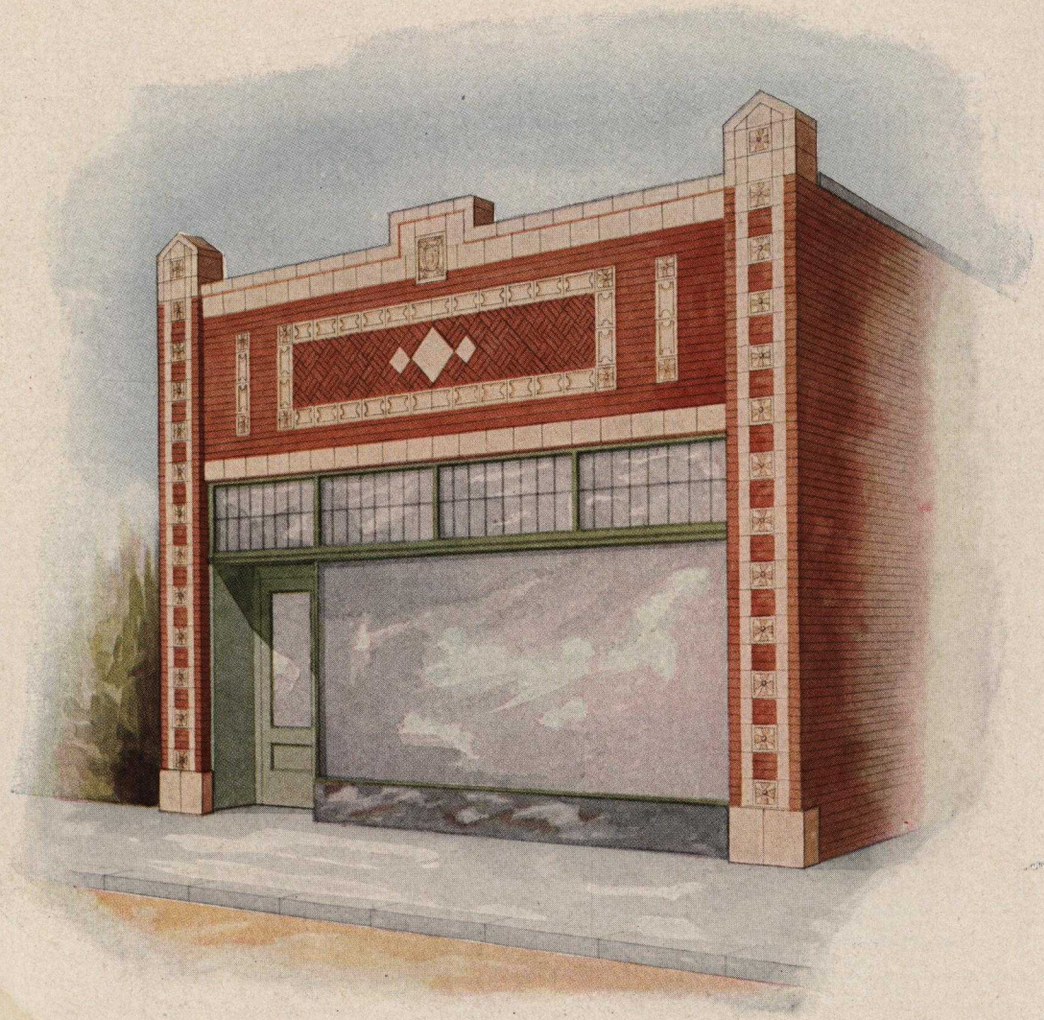


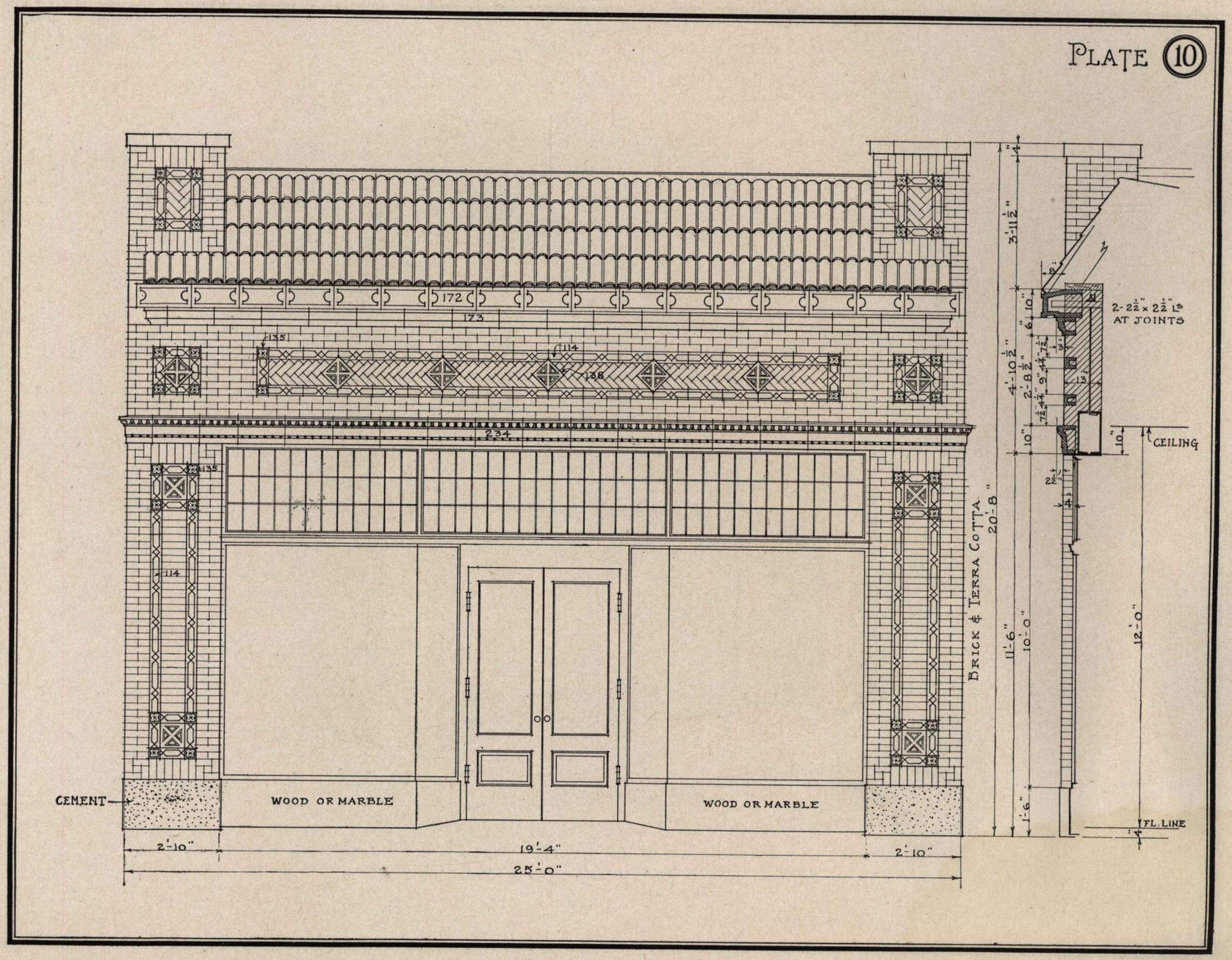


Here again Terra Cotta and brick are used together to good advantage. Such a store would not suffer by comparison with a taller neighbor.

PLATE 9

This buff unglazed Terra Cotta trim brightens and enriches the dark red tapestry brick. The inserts could very well be emphasized with color.

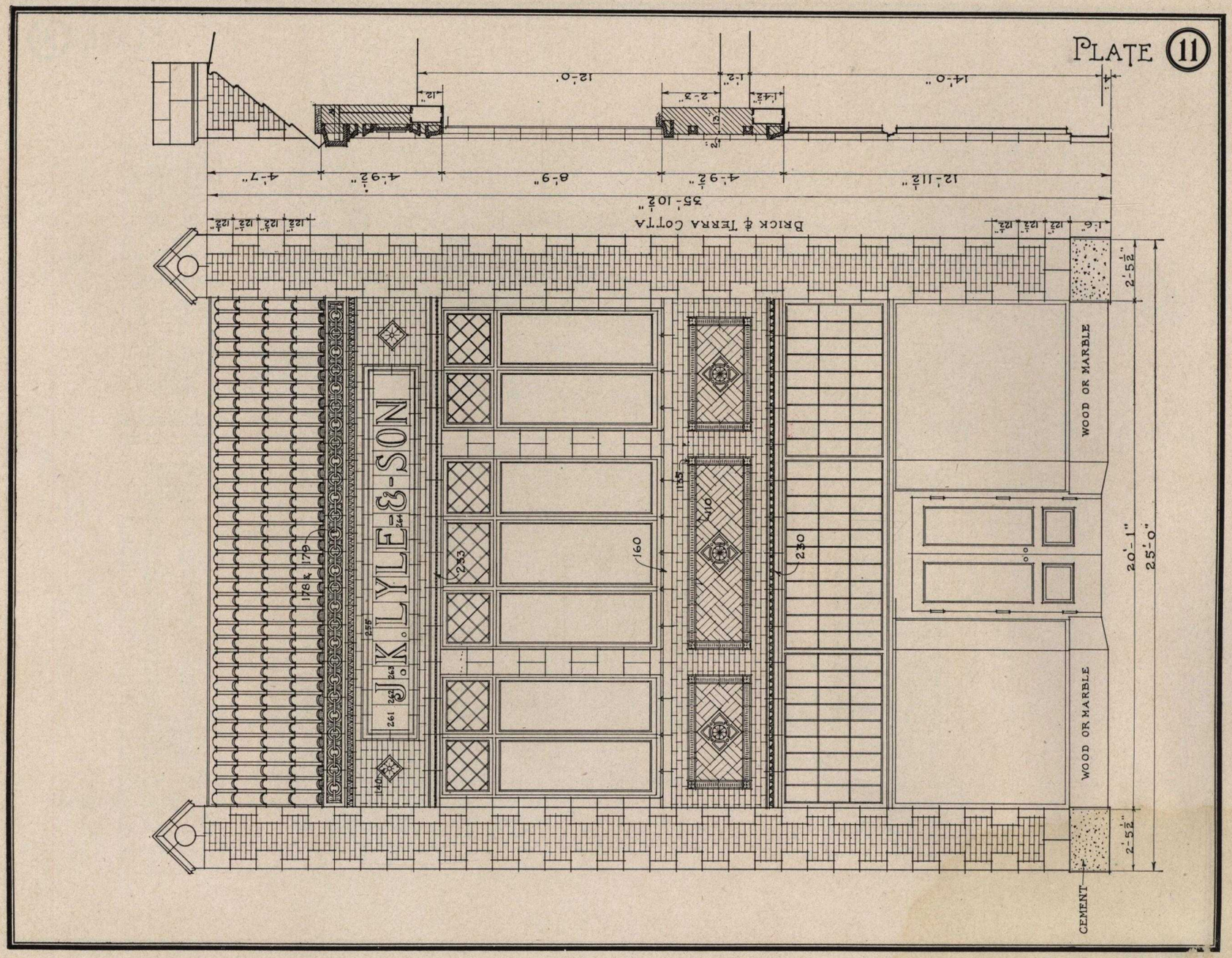




Terra Cotta, brick and roofing tile—three burned clay products—are well fitted for harmonious combination in this one story design.

White and green glazed Terra Cotta form the ornamental trim and decoration that gives such pleasing relief to plain fields of cream brick.

PLATE 10

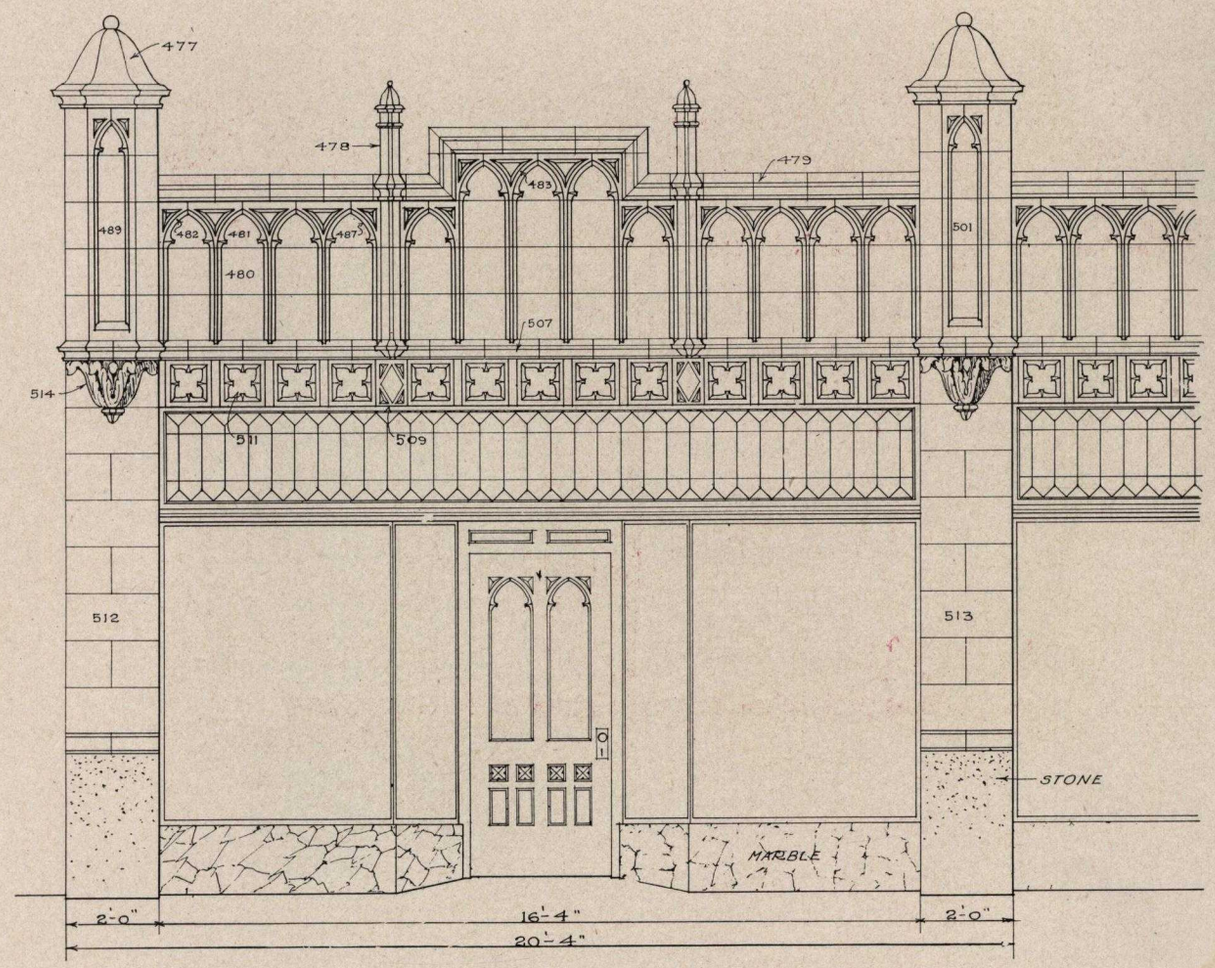


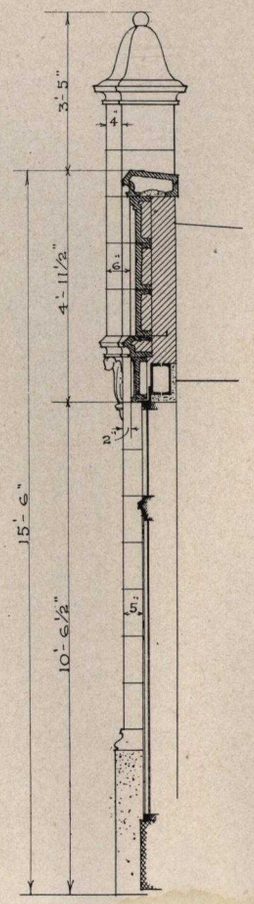
Still another suggestion for a business requiring two floors and a motif easily enlarged to meet any special requirements.

White matt glazed Terra Cotta with a red brick background and a name panel in color, produces a building that will stay rented.

PLATE (11)

PLATE 12



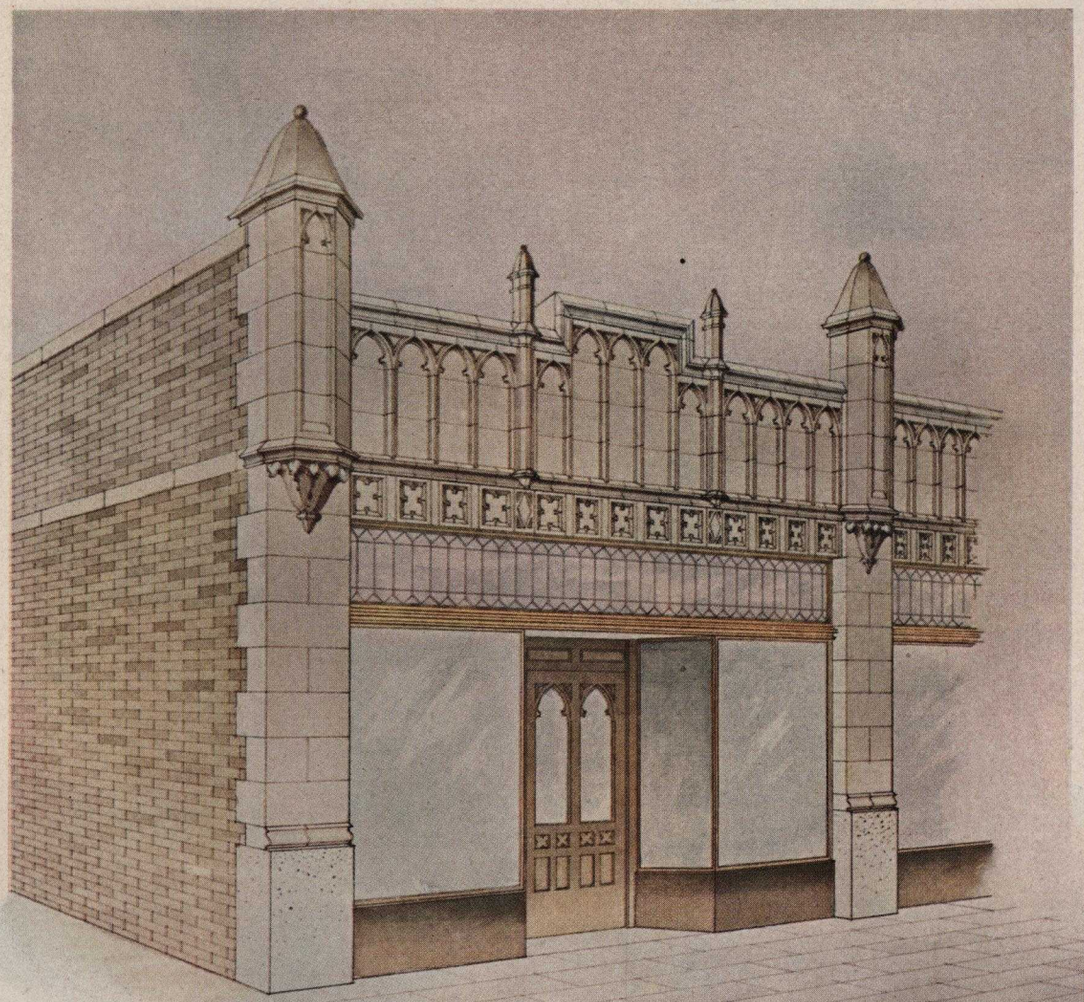


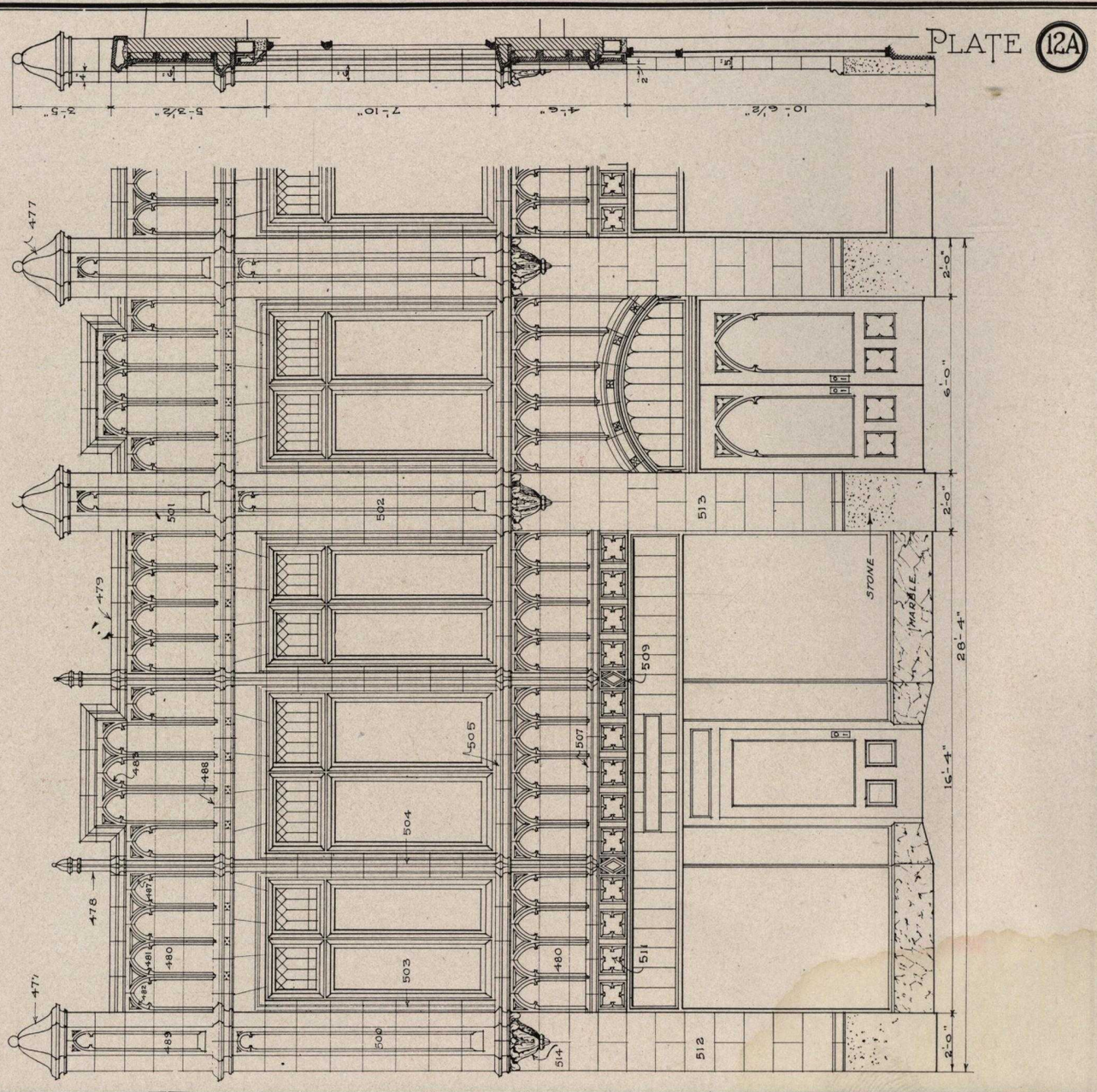
An elaborate one-story design for an all Terra Cotta front in Gothic, a style very much in use for groups of small stores. This design, like the one following, can be extended to any length.

Note:
Minor departures from the width, necessitated by building lot requirements, can be satisfactorily cared for by ashlar alongside the piers.

PLATE 12

Although the design has been developed in a color scheme of gray unglazed Terra Cotta, it would be none the less attractive in a glazed color, either matt or lustrous.



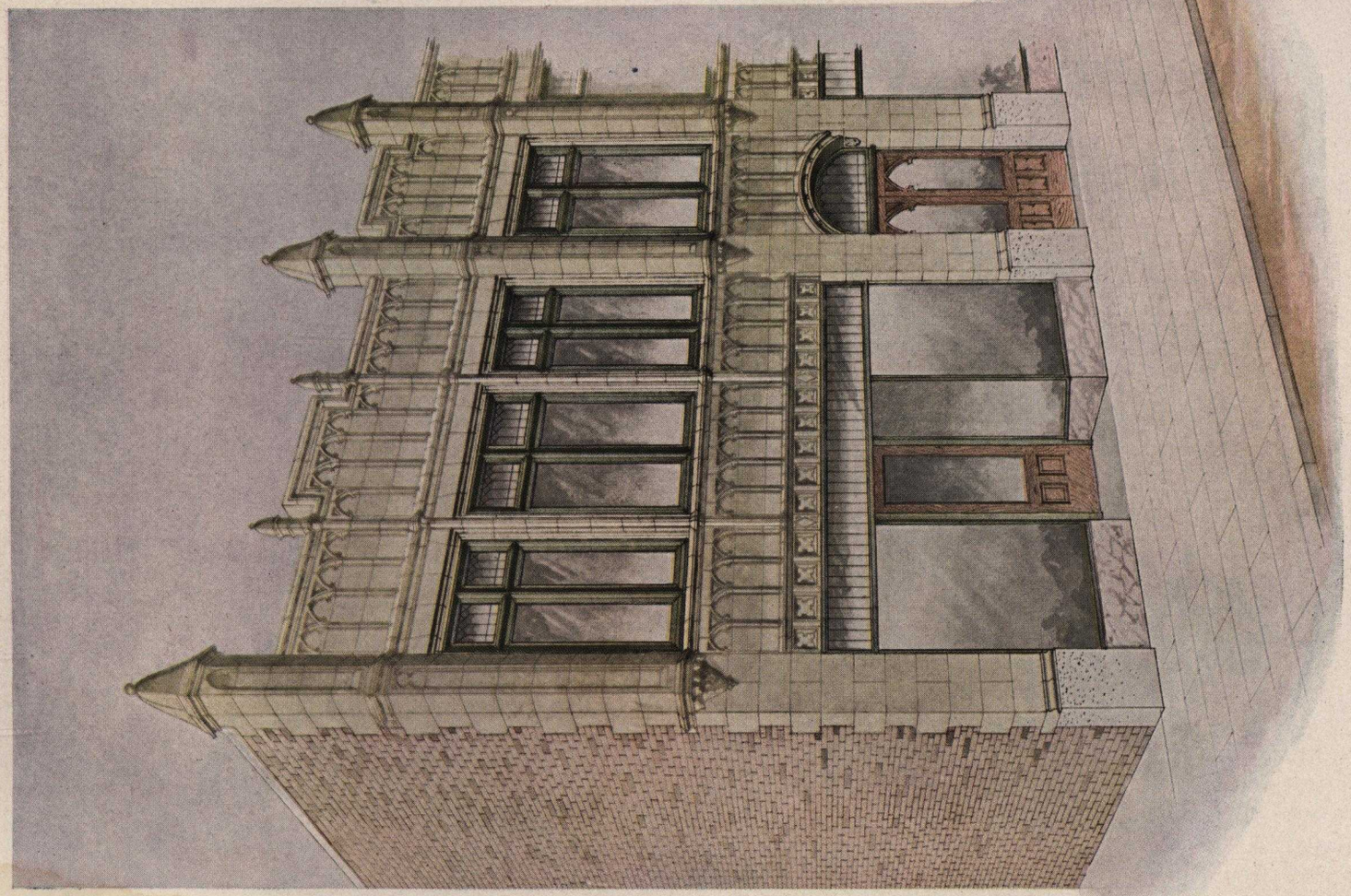


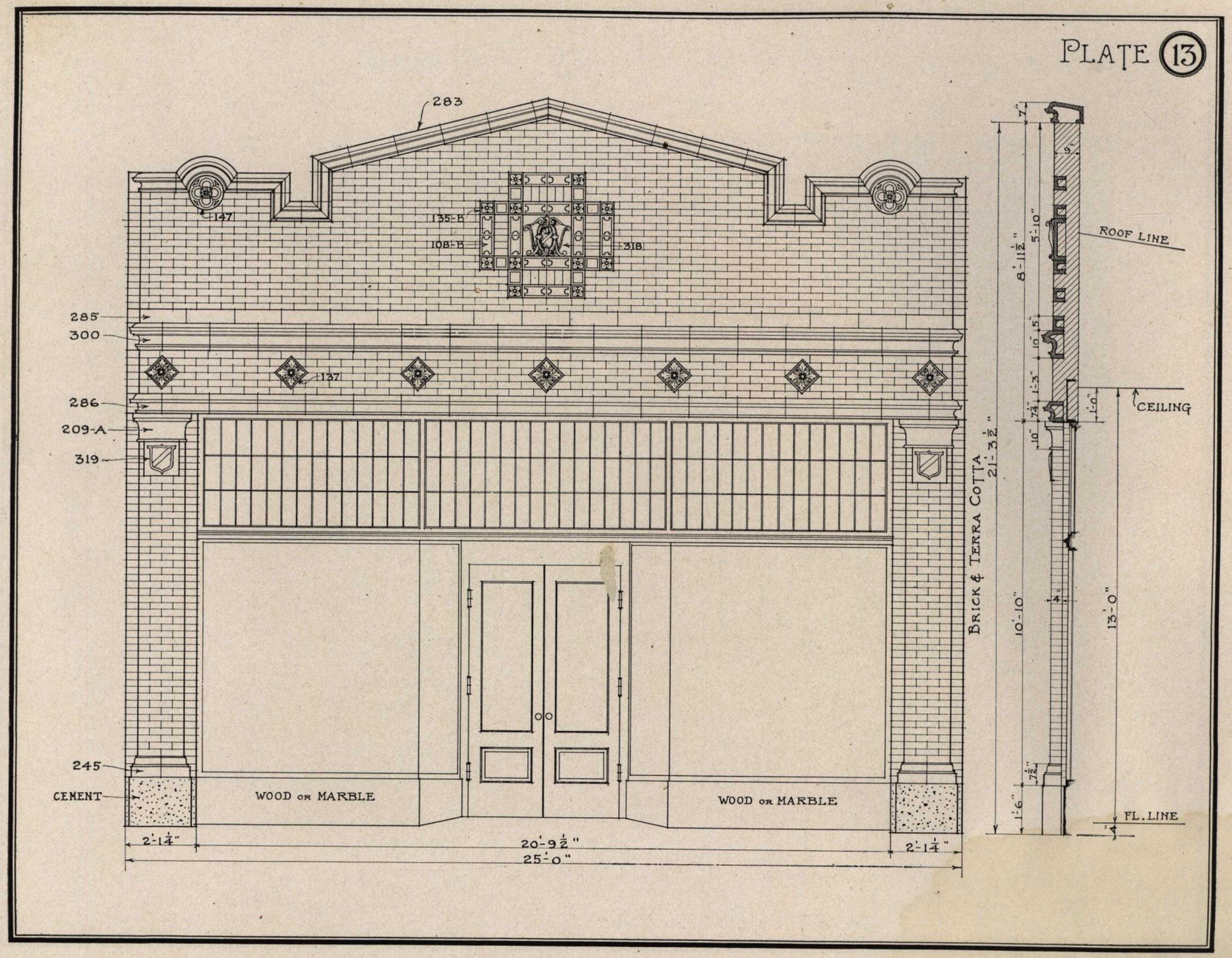
The same design as Plate 12, but adapted to a two-story building. The design may be used to provide a second floor for each store or with a group of one-story stores, the second floor may be used for office purposes alone.

Note:
Minor departures from the width, necessitated by building lot requirements, can be satisfactorily cared for by ashlar alongside the piers.

With any of the matt glazes for a body color, this design affords an excellent opportunity to use touches of polychrome to emphasize the ornament in the piers, lintels and spandrels, cornice and parapet.

PLATE 12A



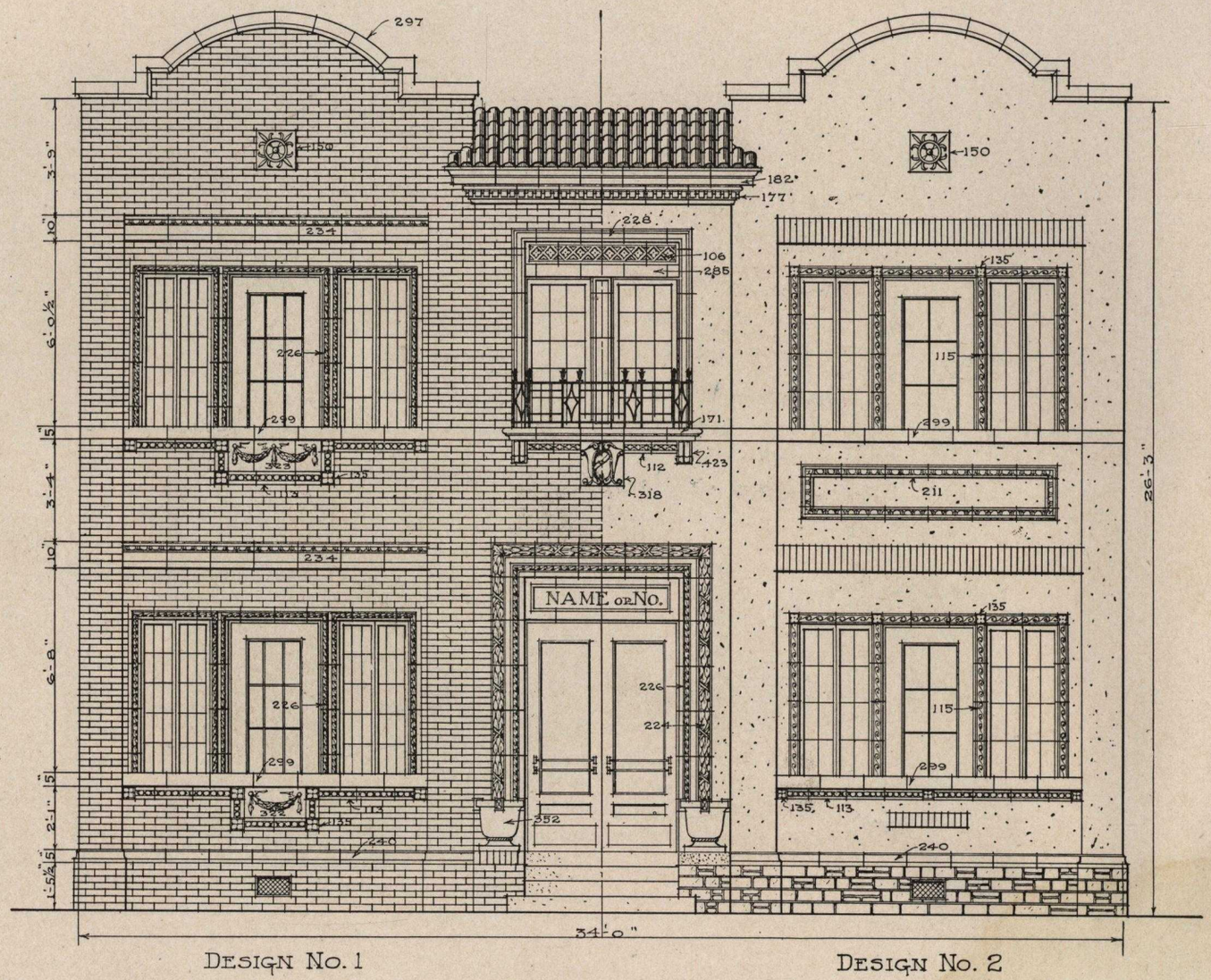


There is refinement and good taste in the simple lines of this design. It is one to which a second floor can readily be added.

It is the white matt glazed Terra Cotta that gives definiteness and richness to the lines of the building.

PLATE 13

PLATE 14



DESIGN No. 1

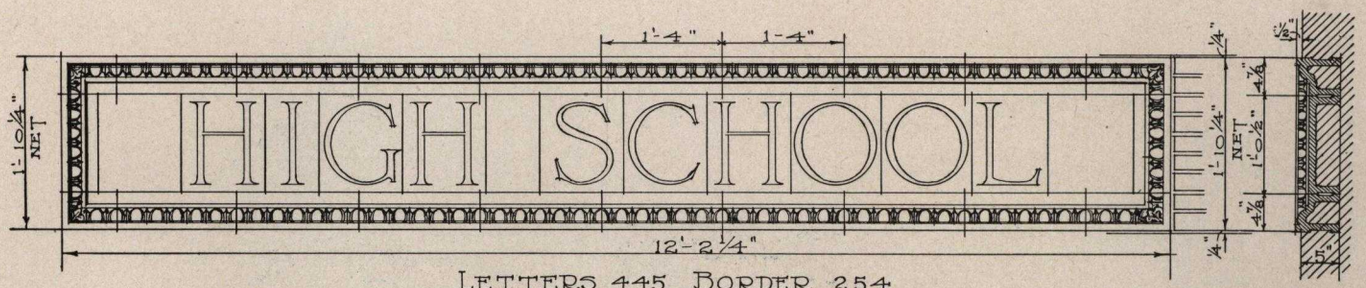
DESIGN No. 2

Illustrating the adaptability of Terra Cotta when used with either stucco or brick on residential buildings of the small apartment type.

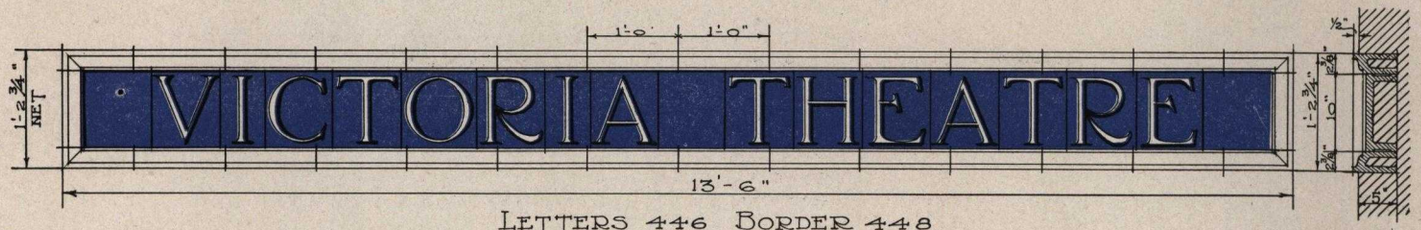
No matter what type of building is desired or with what other building materials Terra Cotta may be used, it can always be made to harmonize with them in color, texture and surface finish.

PLATE 14

PLATE 15

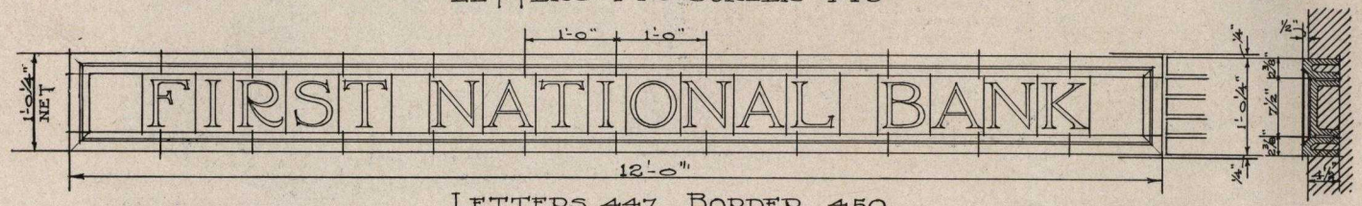


LETTERS 445 BORDER 254



LETTERS 446 BORDER 448

LETTERS 446 BORDER 449



LETTERS 447 BORDER 450

The advantage of using Terra Cotta for Name Panels is that the colors are permanent and it is not necessary to call in the painter every year to renew them. Illustrations of such panels as in use appear on pages 82 and 83.

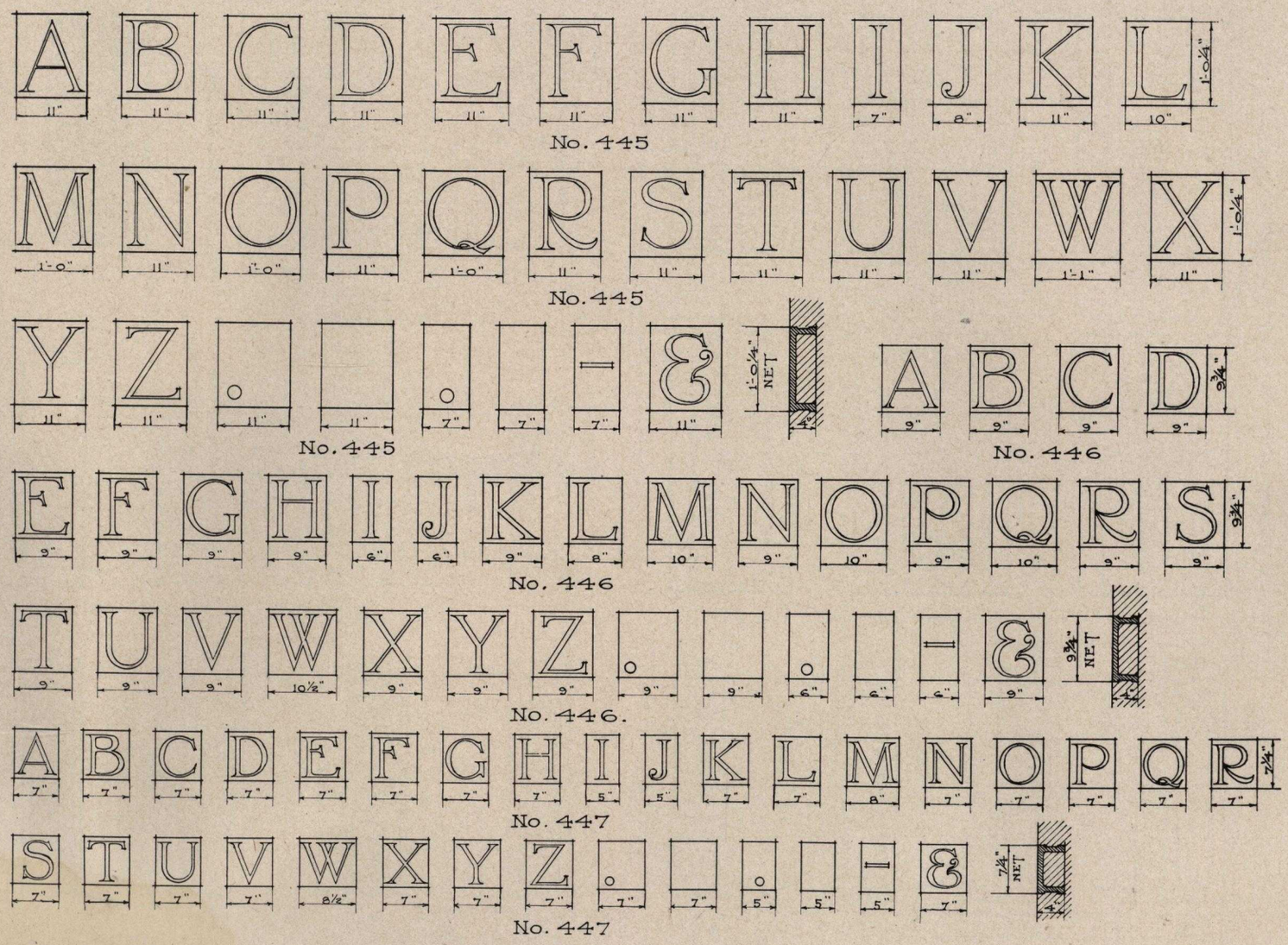
These Terra Cotta letters, in any combination of colors, can be assembled in name panels for Schools, Theaters, Banks, Automobile buildings, Factories and Stores.

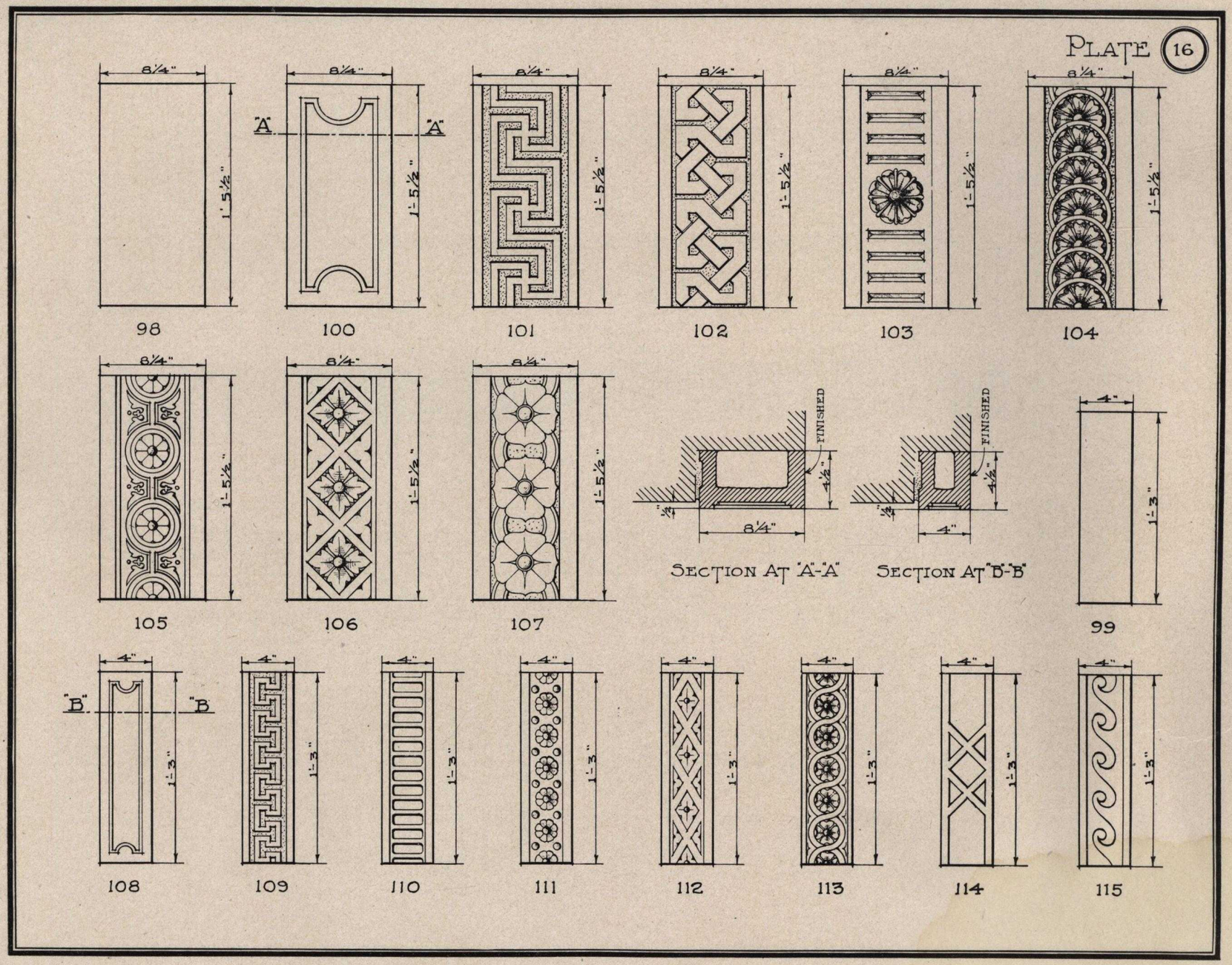
Note:
All letters are raised, not incised.

The projection on No. 445 letters is ⅝" and on Nos. 446 and 447 it is ½".

The numerals 0 to 9 may be had in all three sizes.

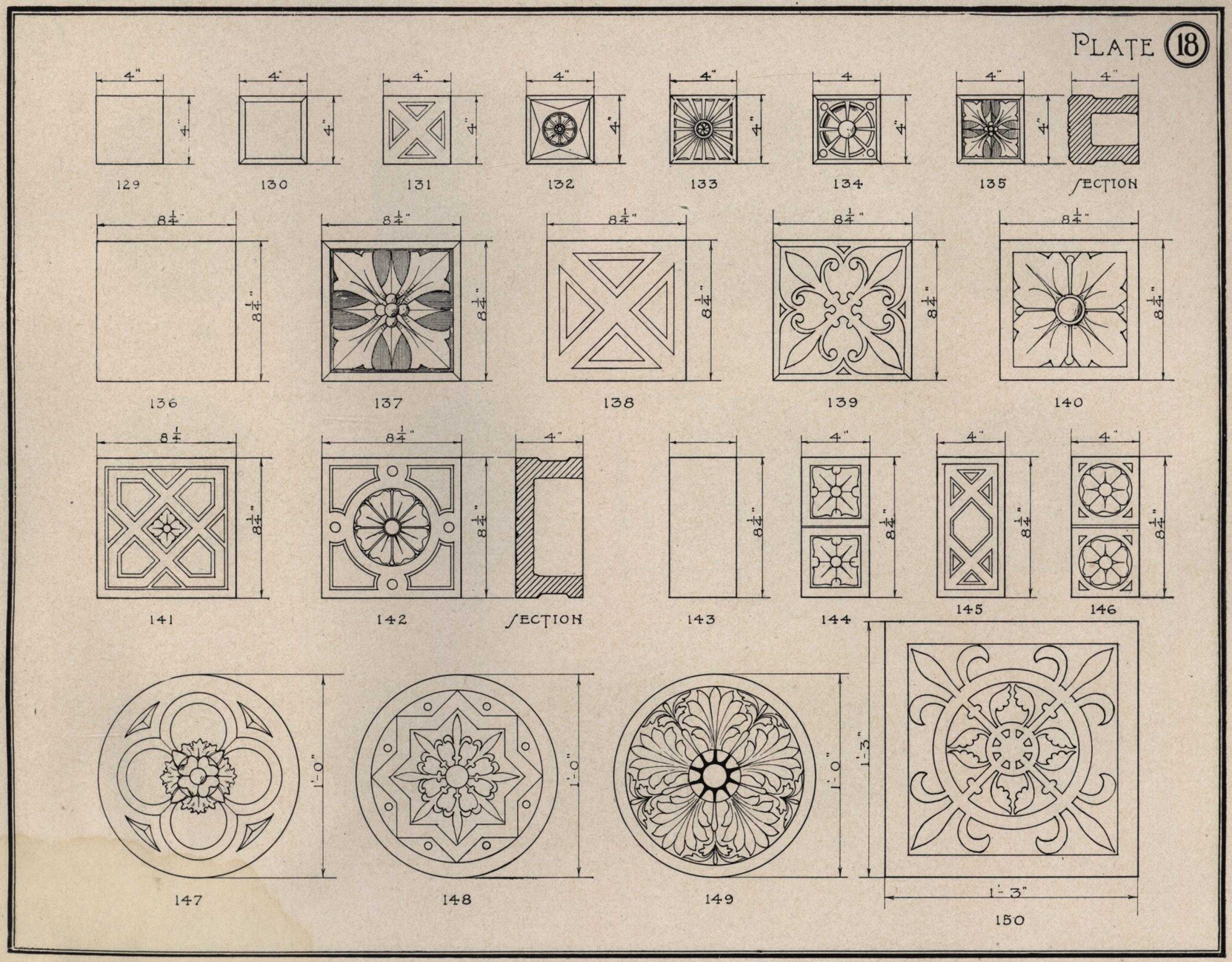
PLATE 15A





This plate illustrates a variety of running Ornaments, useful for jambs, mullions, lintels and belt courses.

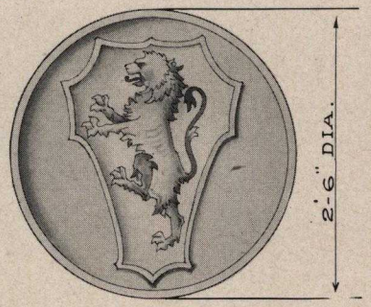
A variety of designs for Inserts are shown here. These can be used very effectively to add interest and emphasis to face brick work.



ROUNDELS

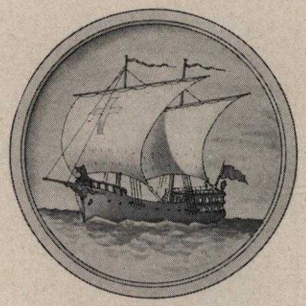
PLATE 19

515



516

517



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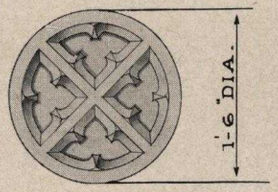
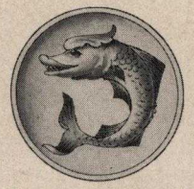
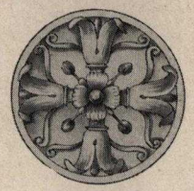


524

321



525



526

Whatever the material of the facade may be, or the purpose for which the building is designed, decorative Roundels give color value and definite character.

In polychrome, the color value is greatly enhanced at little extra cost.

The beauty of such designs as these cannot be shown by means of line drawings. To appreciate this fact, compare the photograph of the model for Lion Head No. 321 with the design as it appears on Plate 30.

Note:

The bond on the largest size Roundels is 5" and on the two smaller sizes it is 4".

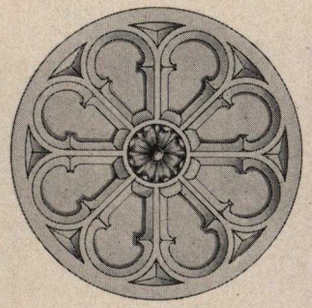
From the wide variety of designs on this and the preceding plate, may be selected Roundels suitable for use in the facades of Stores, Banks, Schools, Garages or Theaters, and, in fact, buildings of every type.

The seals of States and their political sub-divisions are peculiarly adapted for use as Roundels on public buildings.

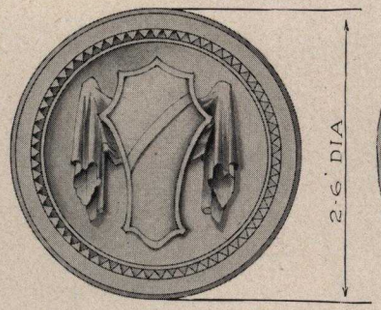
The Seal of the City of New York so adapted, is shown here as Roundel 530 and is a further illustration of the character of modeling, typical of all our stock designs.

ROUNDELS

PLATE 19A



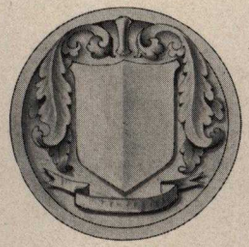
527



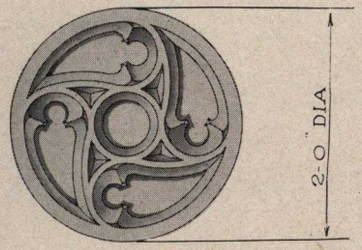
528

529

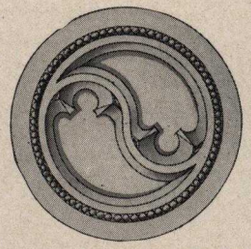
530



531



532



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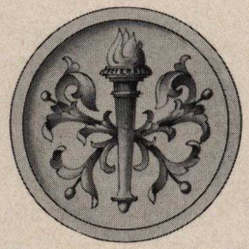
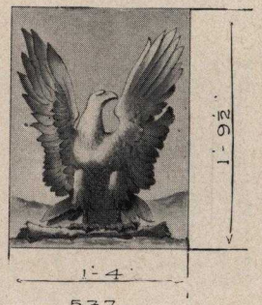


534

535

536



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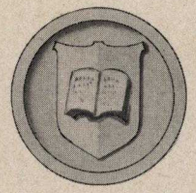

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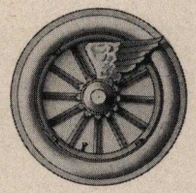
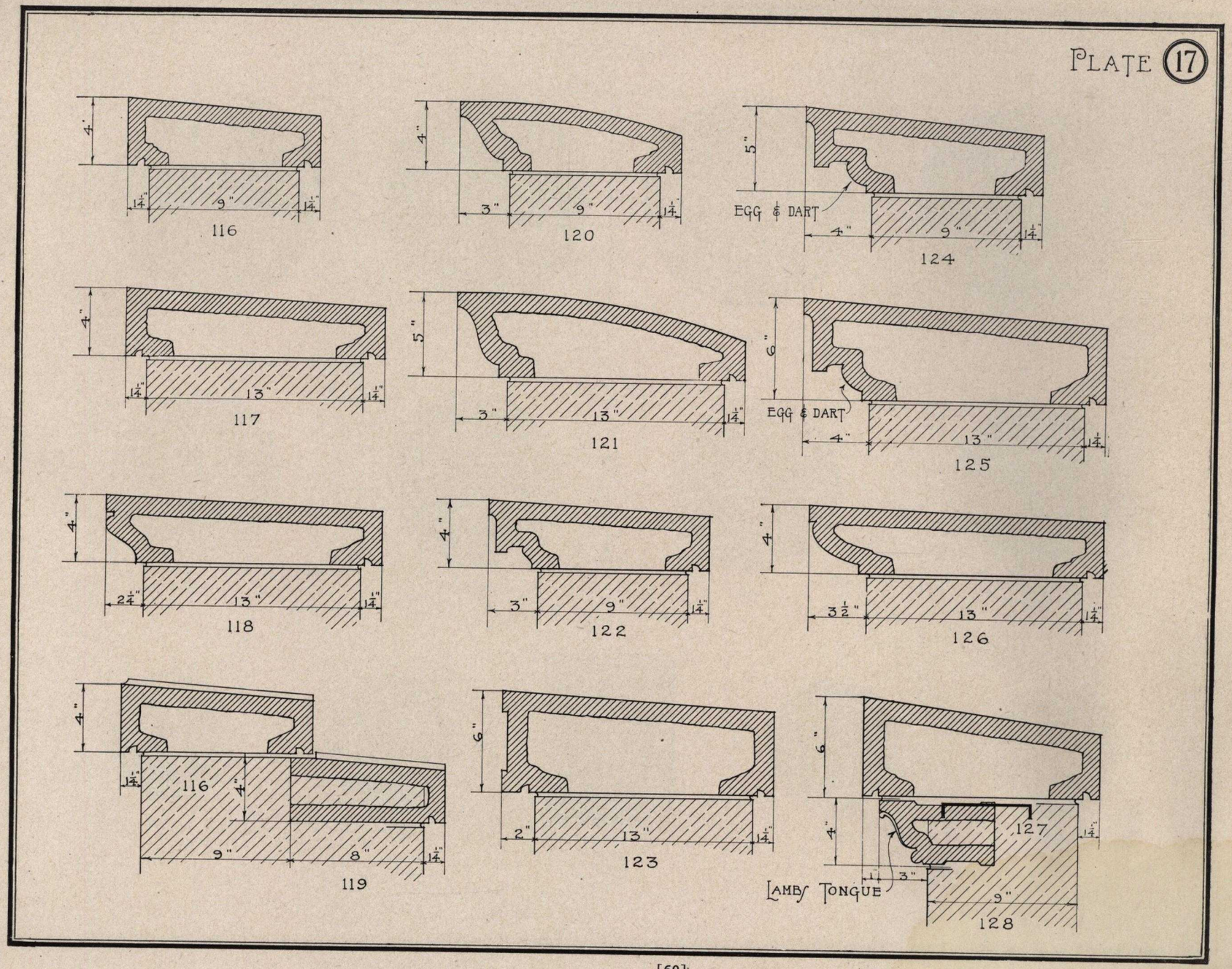


539

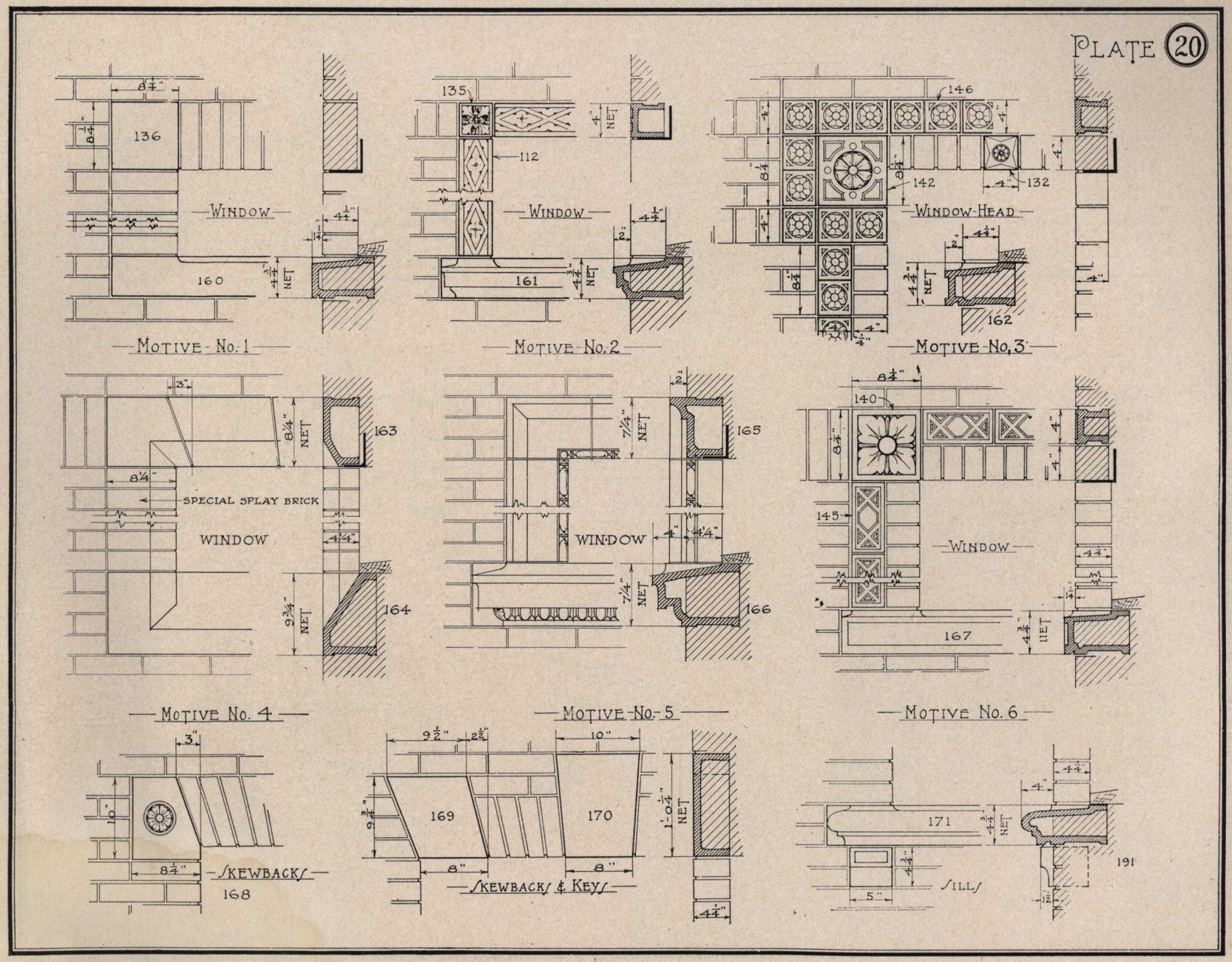


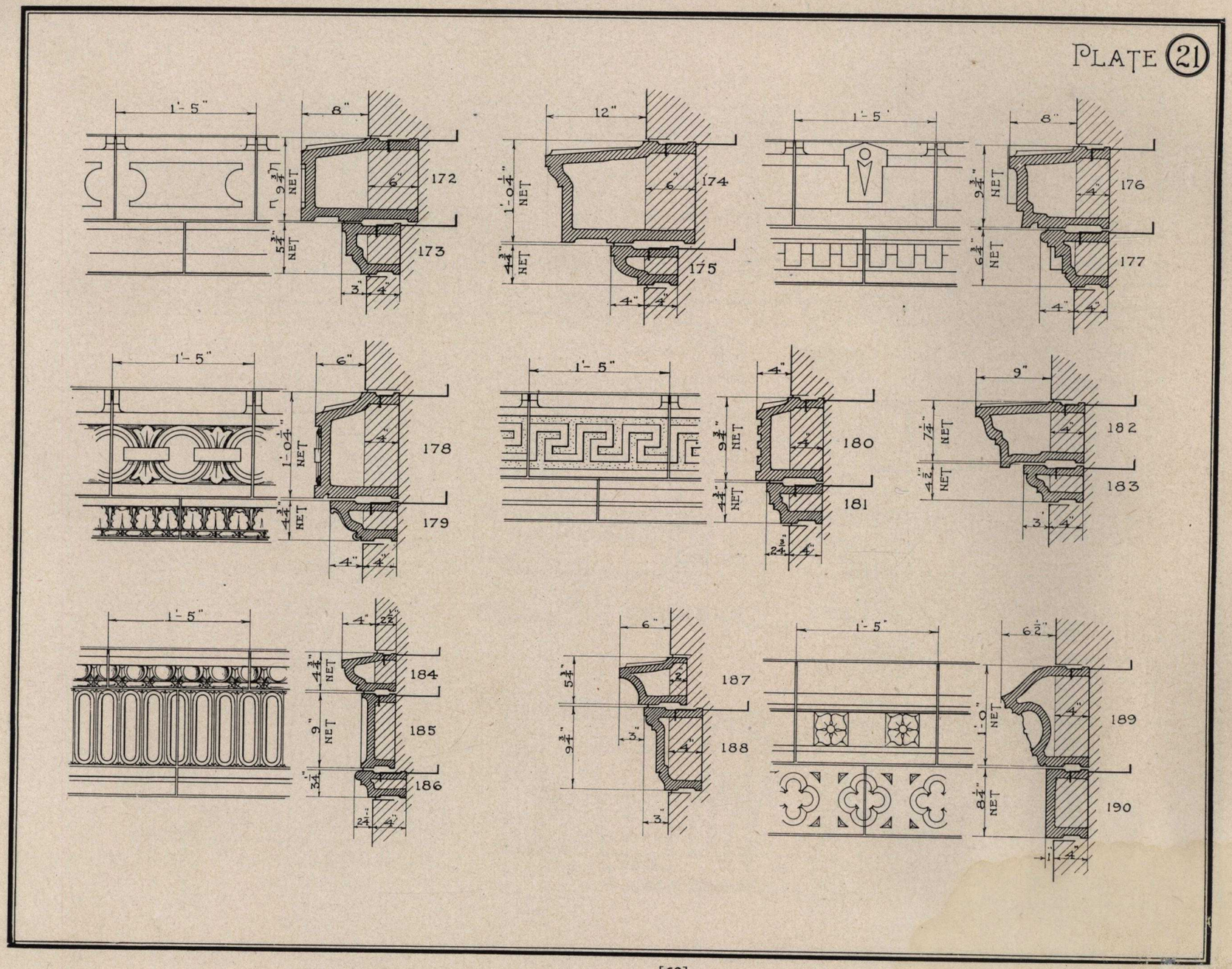
On this plate are shown various shapes of Coping for standard size brick walls.

Note:
The recessed portion of coping 123 and the faces of copings 116, 117 and 127 are plain, as are those of copings 297 and 299 on Plate 27.

At a little extra cost these may all be enriched by specifying any of the ornament on designs 108 to 115 inclusive, illustrated on page 56.

This plate shows various types of window sills. It also illustrates how inserts and running ornament can be used for the decorative treatment of window openings.





A few examples of Cornices, both plain and ornamental, for the one story building. The Terra Cotta cornice does not have to be painted and never looks shabby.

Note:
In elevation, the faces of Cornices 174-175, 182-183 and 187-188 are plain, that is, have on them no ornament.

A plain Terra Cotta Lintel or a single Terra Cotta Key in connection with a brick arch is an effective and less expensive treatment for window openings.

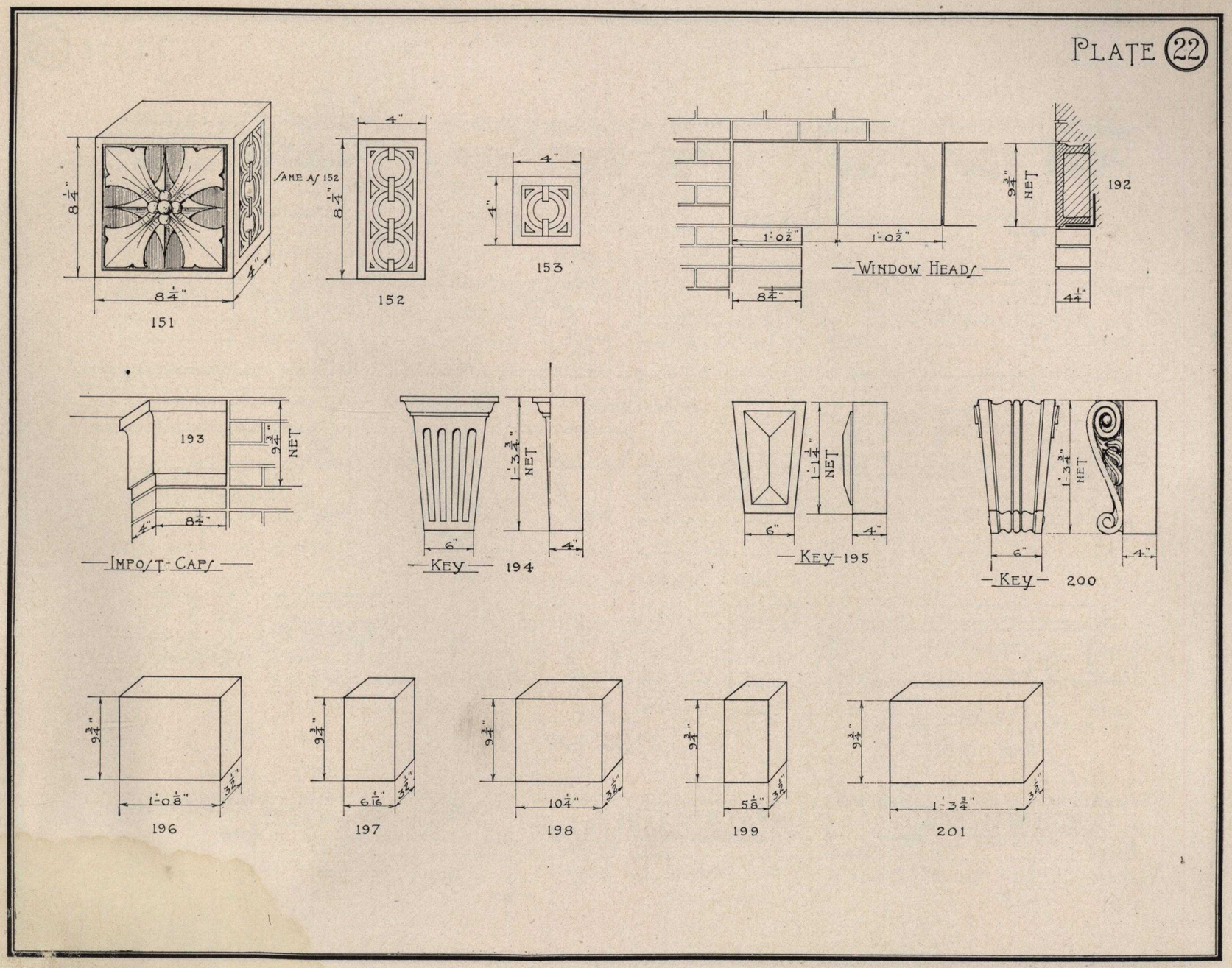
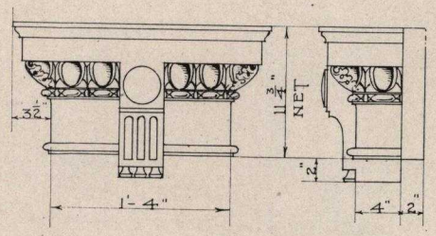
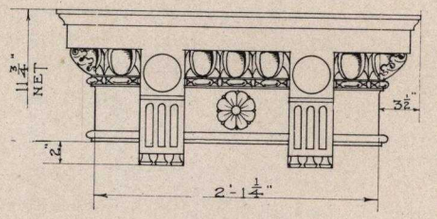


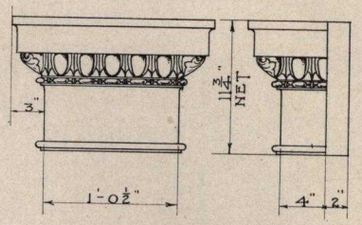
PLATE 23



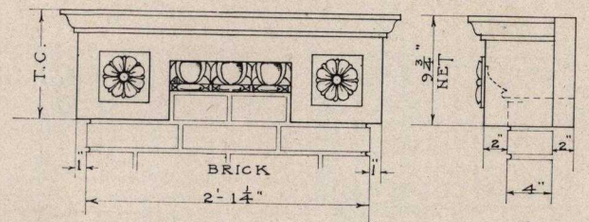
CAP 202



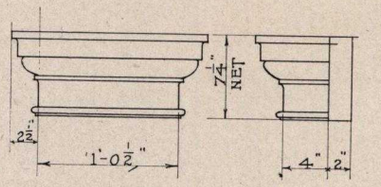
CAP 203



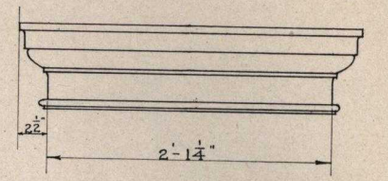
CAP 204



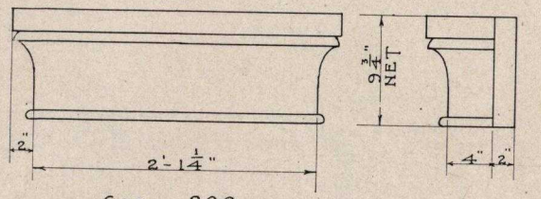
CAP 205



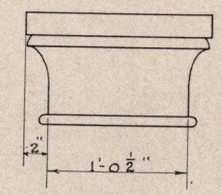
CAP 206



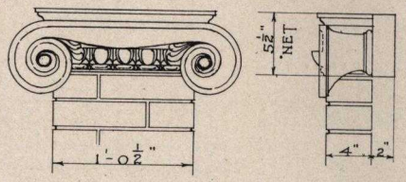
CAP 207



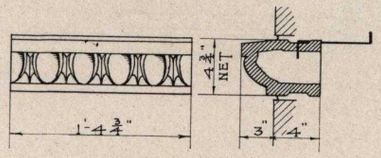
CAP 208



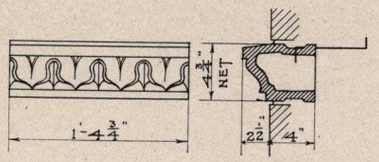
CAP 209



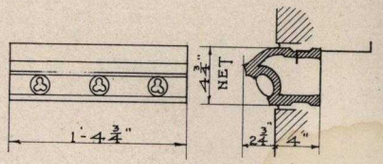
CAP 210



211



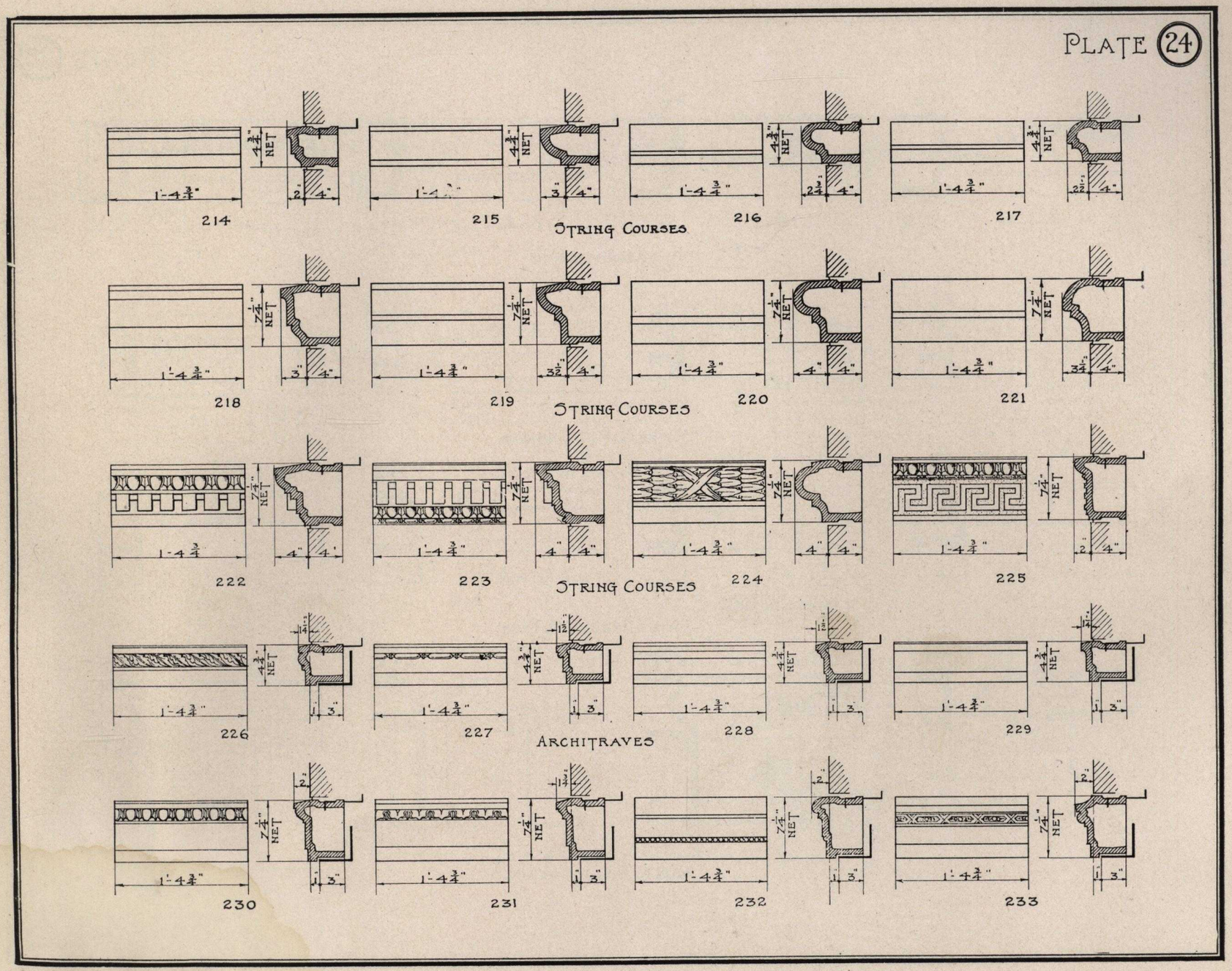
212

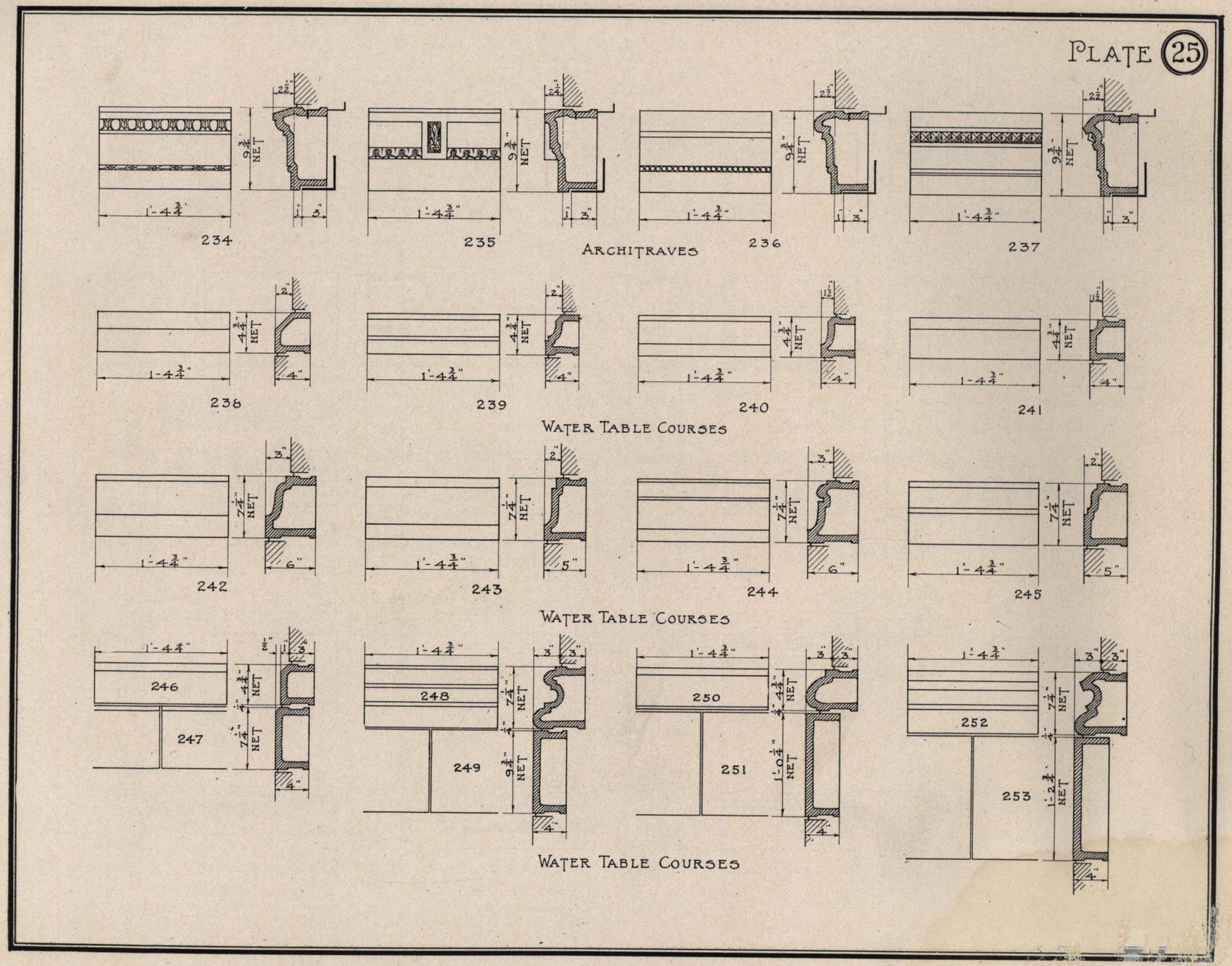


213

Terra Cotta Caps for brick piers are widely used and at little cost, add greatly to the finished appearance of the building. Pilaster Bases to correspond with these Caps appear on Plate 26.

Here are shown a number of small Mouldings and Architraves in various designs.





The Terra Cotta Water Table in connection with the Mouldings and Architraves on the opposite page, is an excellent medium for breaking the monotony of what would otherwise be a dull brick wall.

The small Terra Cotta Cap is better than the composition cap for a wooden column, as it does not have to be painted, and is everlasting. By using a Terra Cotta Cap on a small gate post, a handsome entrance is obtained.

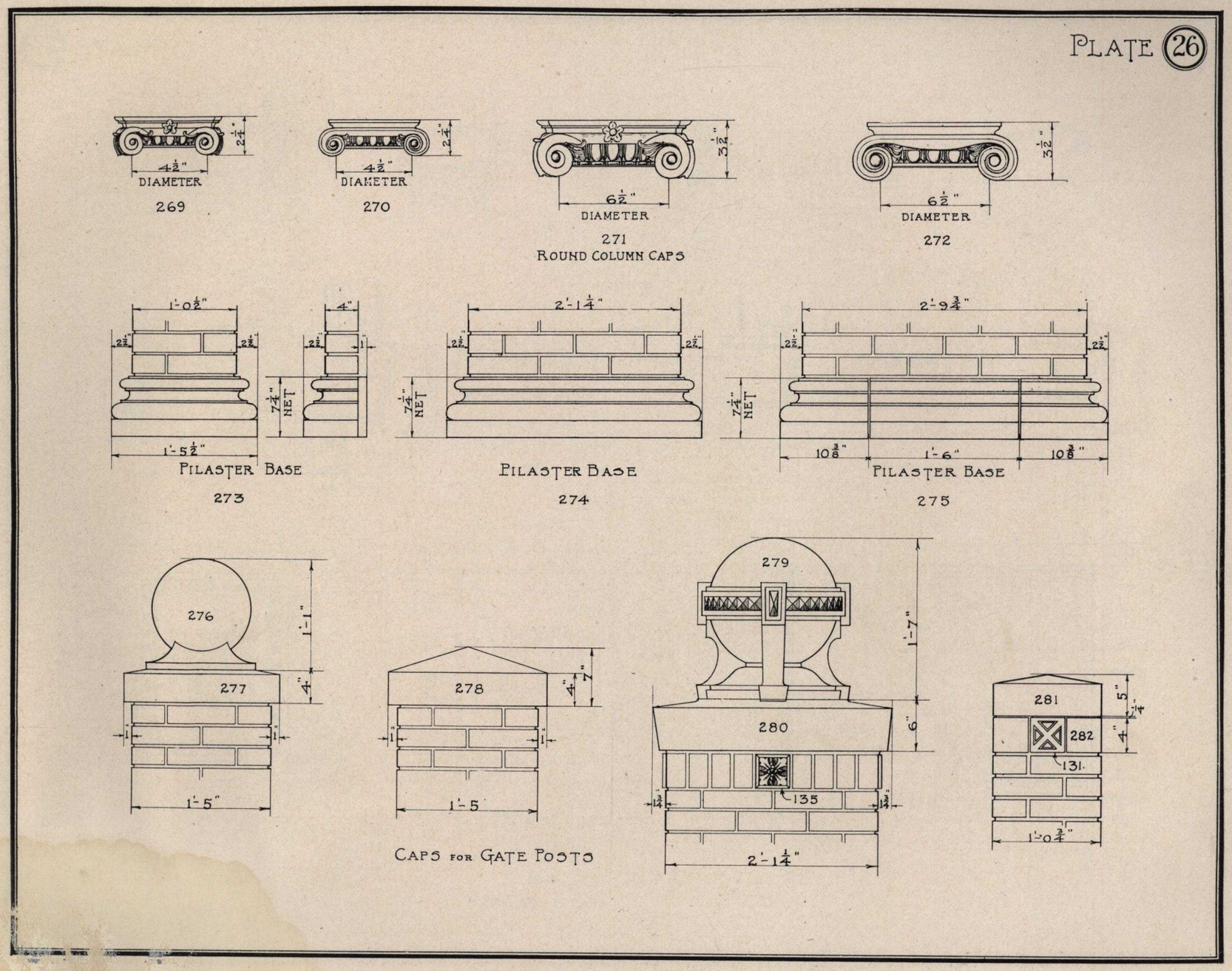
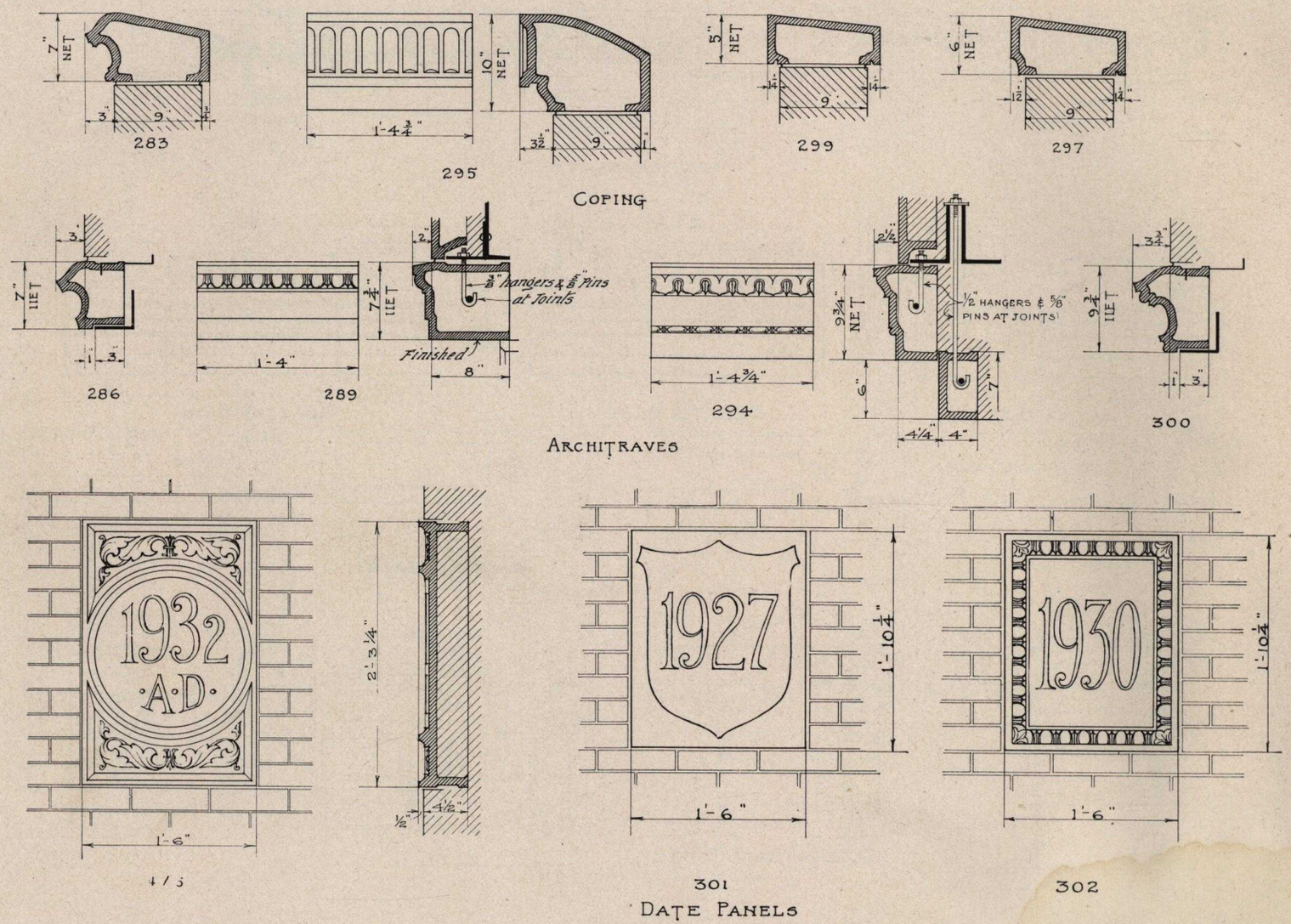
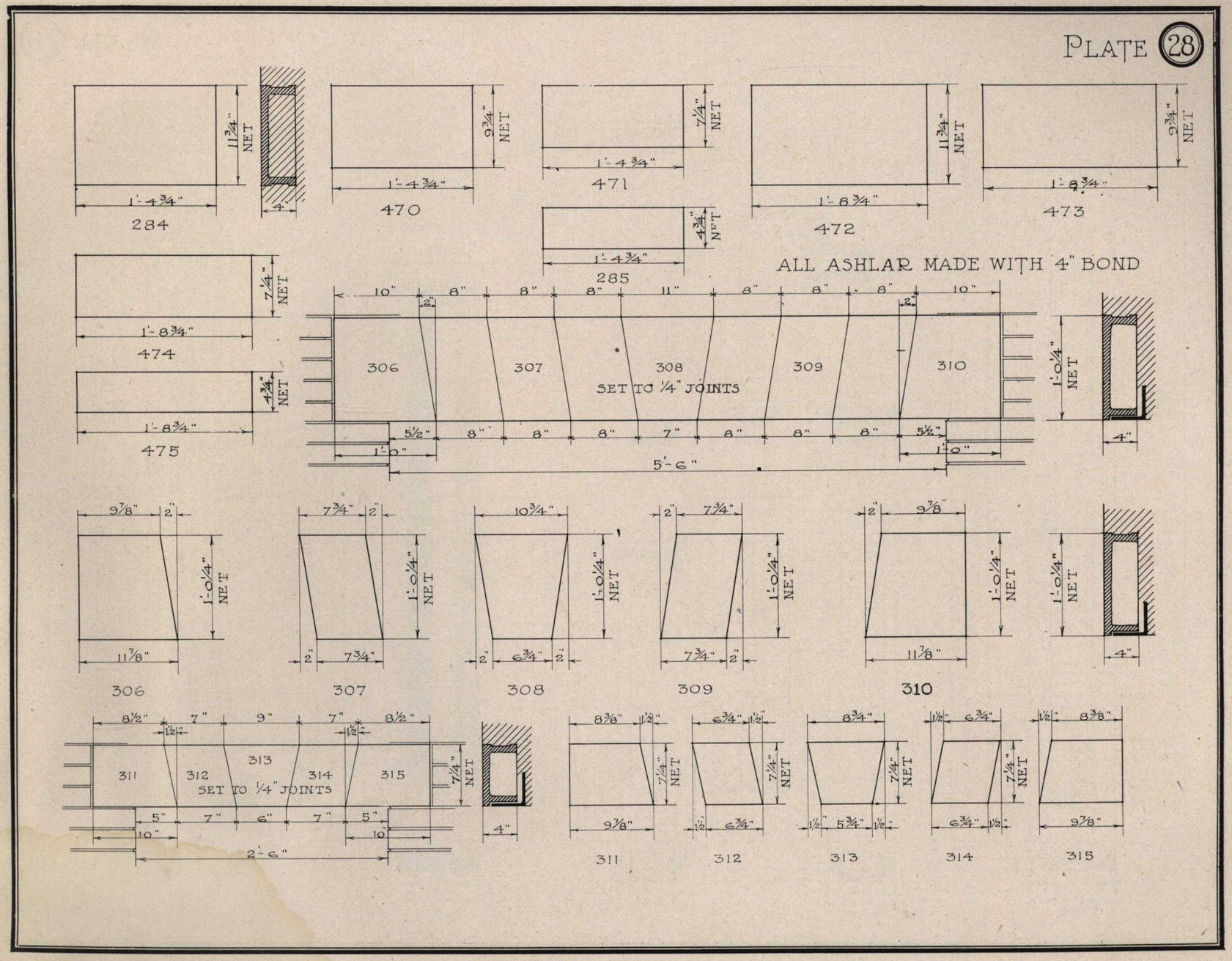


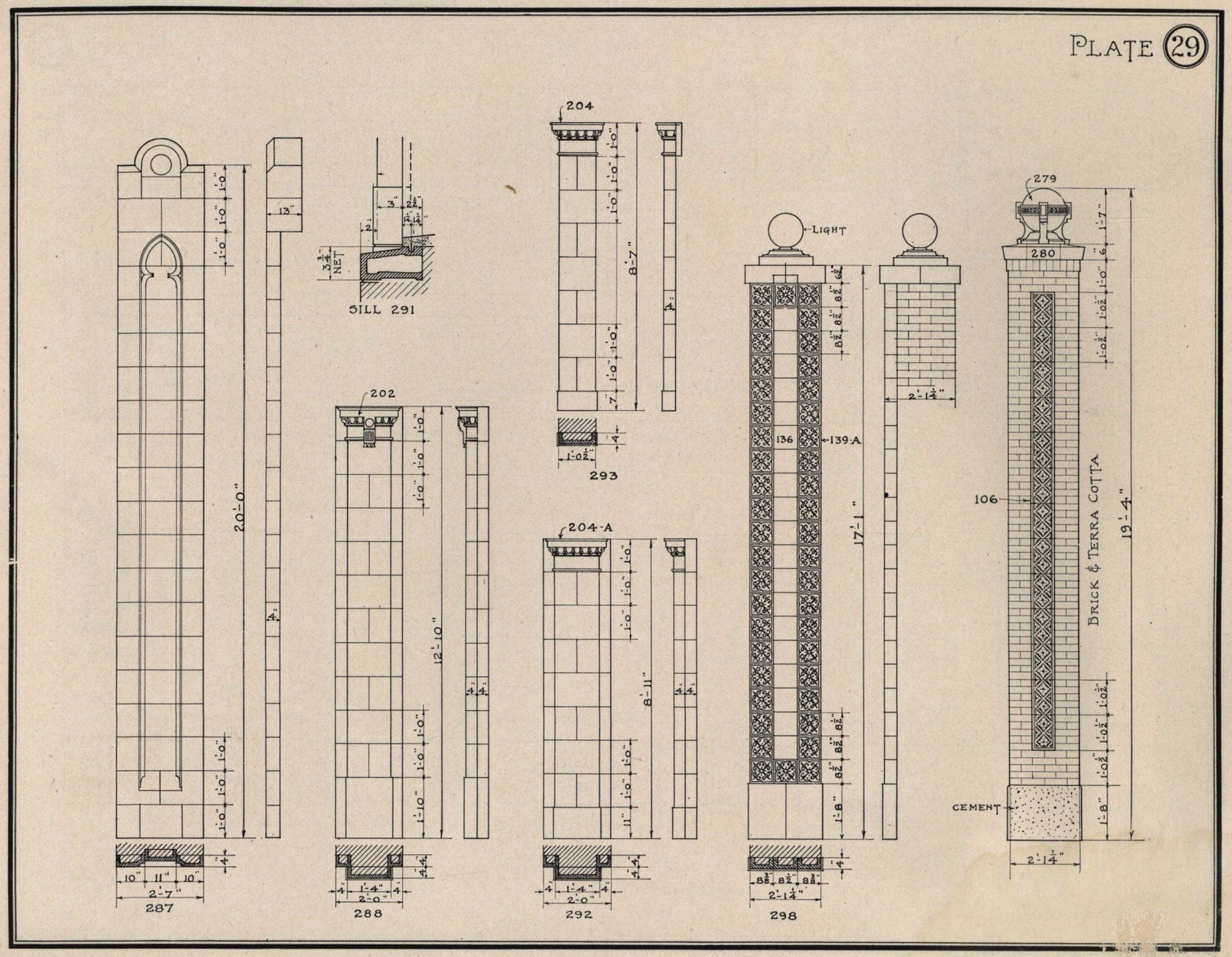
PLATE 27



Date panels of Terra Cotta will last as long as the building and will always add a decorative note, especially if done in color.

Plain Terra Cotta Arches give a bright and fresh appearance to a building without seeming to add ornamentation.





On small buildings the use of a Terra Cotta Pier at either end is an excellent way of getting an attention compelling front.

The scope of the Terra Cotta Panel as an ornamental feature is almost limitless and can be used with success on almost any character of building.

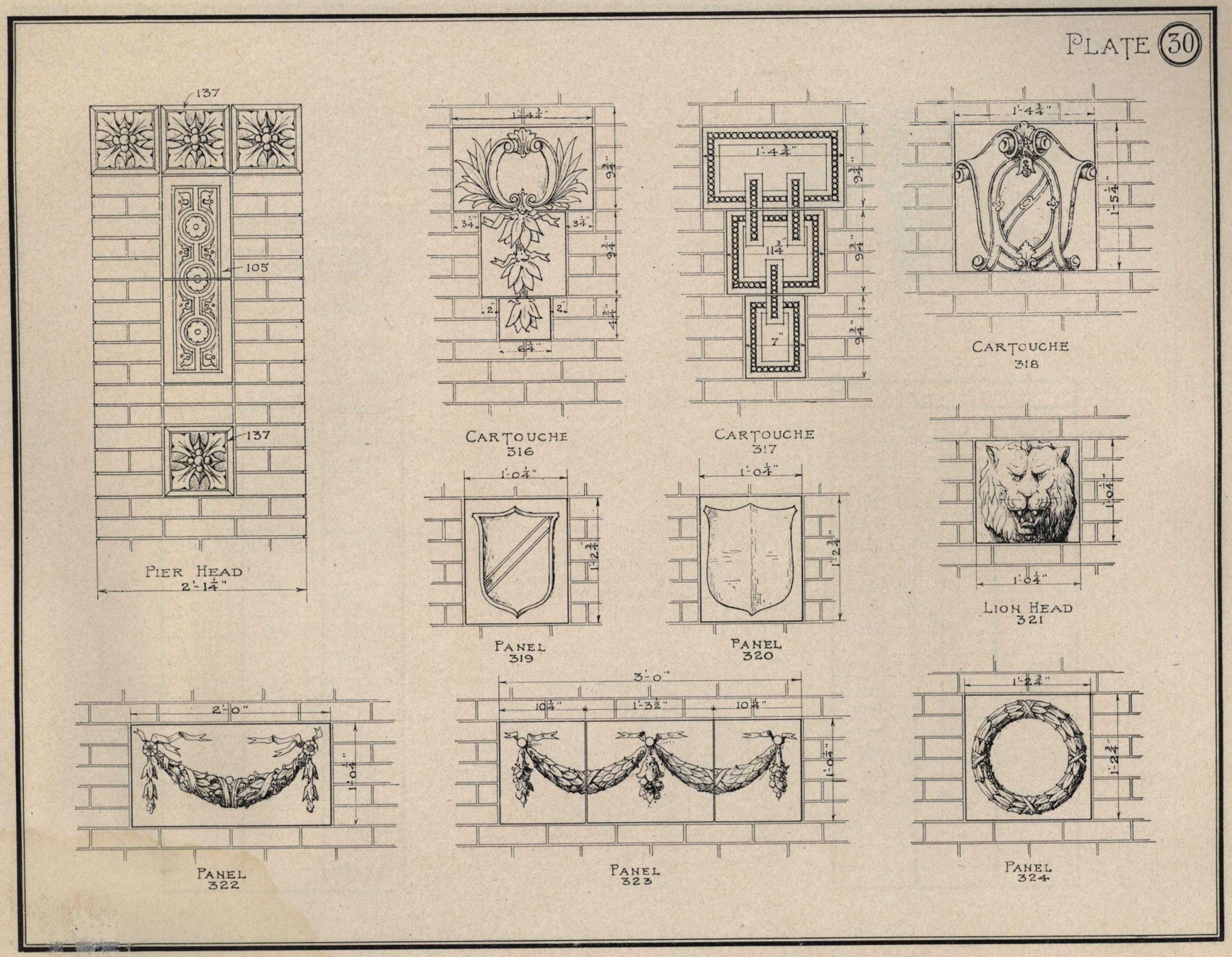
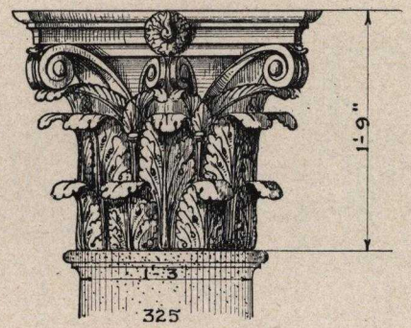
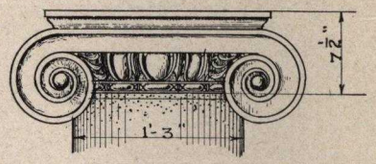


PLATE 31

Column and Pilaster Capitals of Terra Cotta cost less than those made of any other permanent material.



325



326

CORINTHIAN CAP		
DIAM. AT NECK IN INCHES	HEIGHT OF CAP	WEIGHT IN LBS.
5"	7"	25
6"	8¼"	30
7"	9½"	40
8"	11⅛"	50
9"	12¾"	60
10"	14"	75
11"	15⅜"	100
12"	16⅞"	150
13"	18⅝"	200
14"	19⅝"	250
15"	21"	290
16"	22⅜"	340
17"	23⅞"	400
18"	25⅛"	480
20"	28"	580
22"	30⅞"	700
24"	33⅝"	850

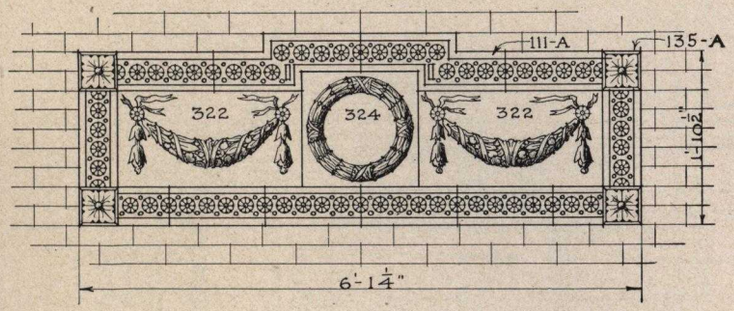
Only Column Capitals are detailed on this Plate.

Pilaster Capitals, with a 4" return on each side, are to be had in all corresponding sizes, in Stock Design 443, Corinthian Pilaster Cap, and Stock Design 444, Ionic Pilaster Cap.

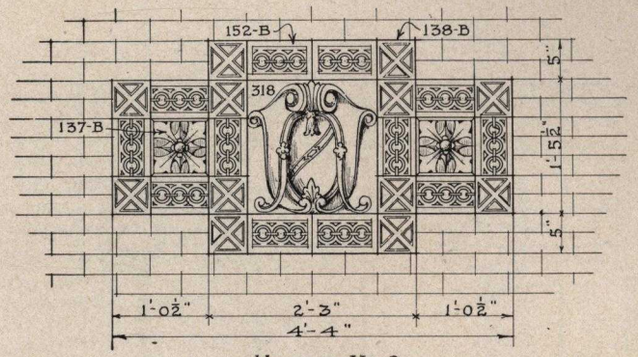
IONIC CAP		
DIAM. AT NECK IN INCHES	HEIGHT OF CAP	WEIGHT IN LBS.
5"	2½"	16
6"	3"	20
7"	3½"	25
8"	4"	30
9"	4½"	35
10"	5"	40
11"	5½"	50
12"	6"	70
13"	6½"	80
14"	7"	90
15"	7½"	100
16"	8"	120
17"	8½"	135
18"	9"	155
20"	10"	190
22"	11"	235
24"	12"	300

On this plate are shown what interesting designs can be developed by combining Inserts, Panels and Cartouches to form large decorative motives. The combinations are boundless.

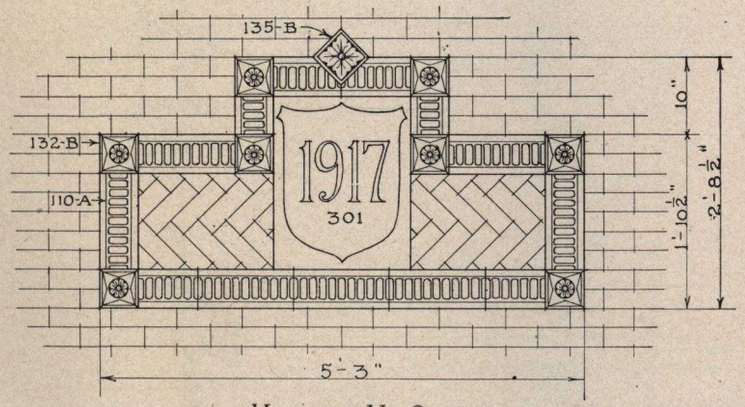
PLATE 32



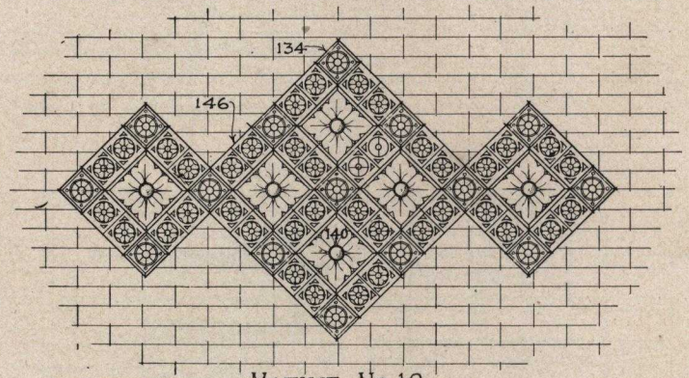
MOTIVE No. 7



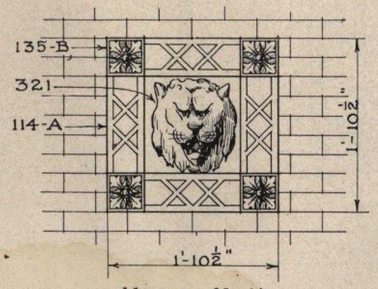
MOTIVE No. 8



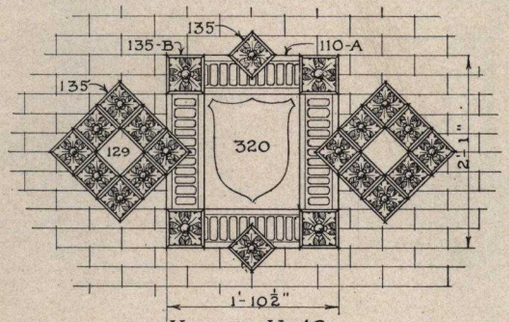
MOTIVE No. 9



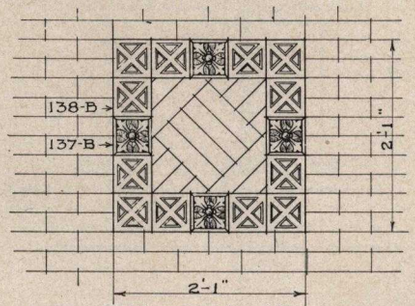
MOTIVE No. 10



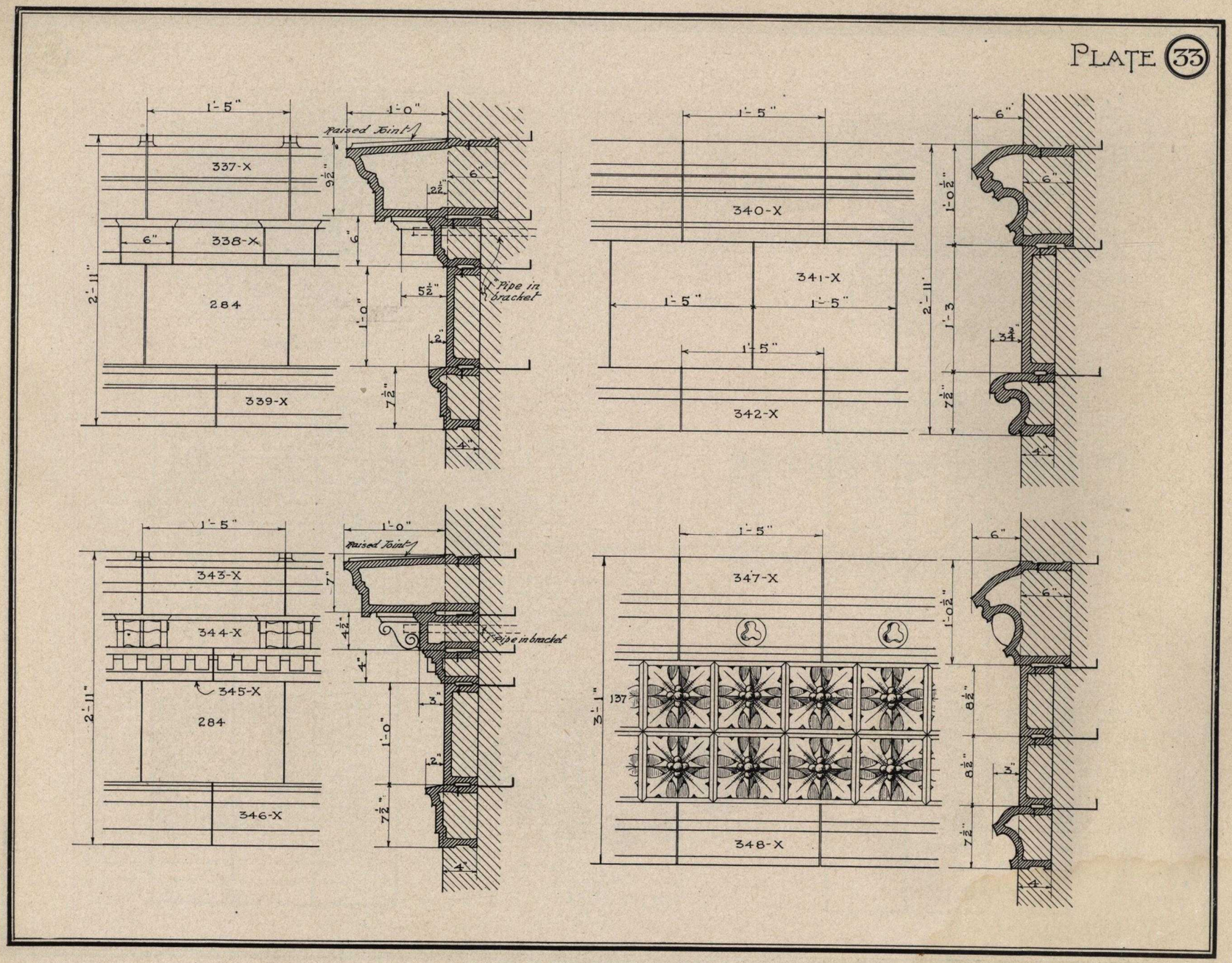
MOTIVE No. 11



MOTIVE No. 12

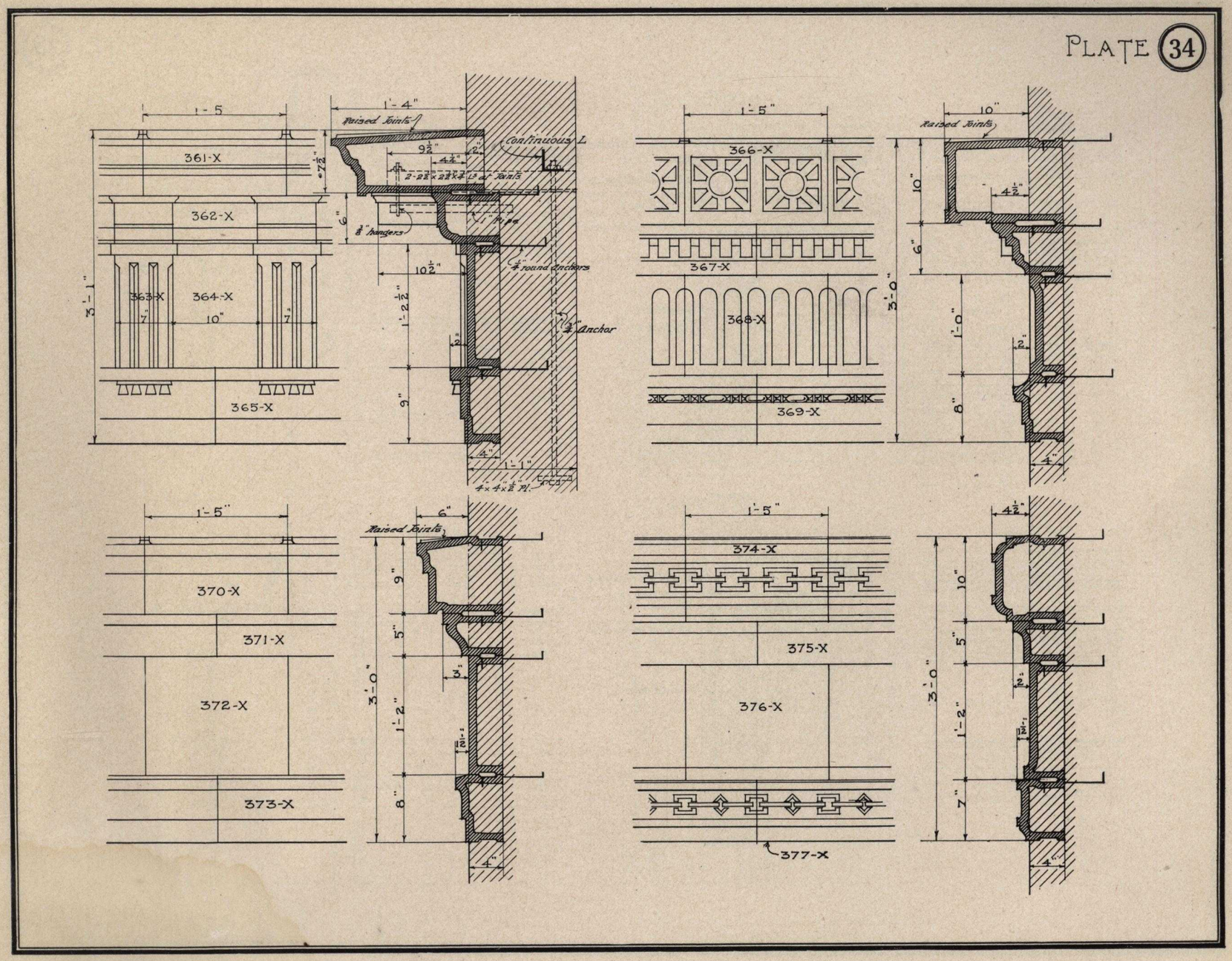


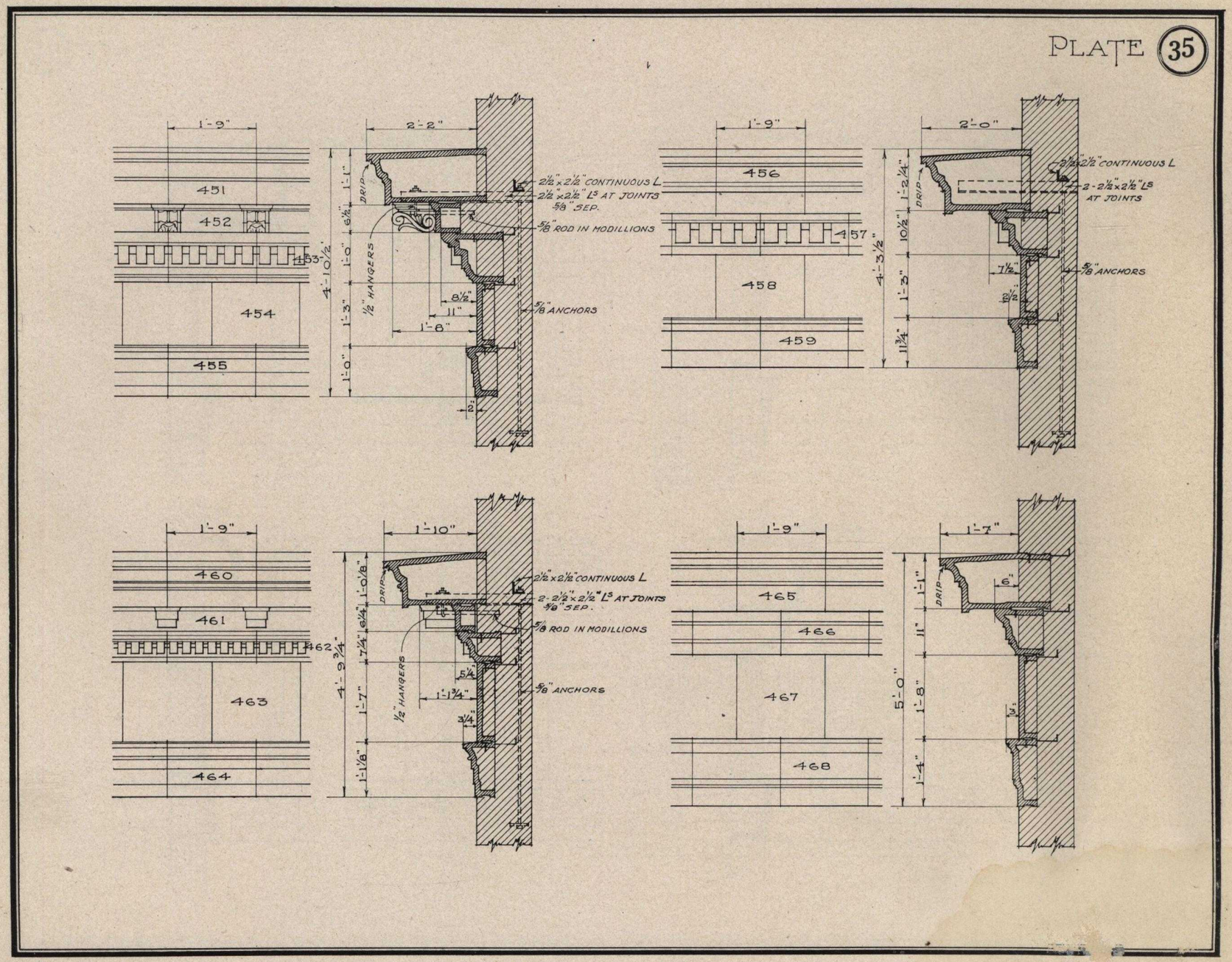
MOTIVE No. 13



Buildings of nearly every type require cornices. The four illustrated here are suitable for either one or two story buildings.

These Cornices are designed for use on buildings of three or more stories. Remember, in buying a Terra Cotta cornice, the first cost is the last cost.

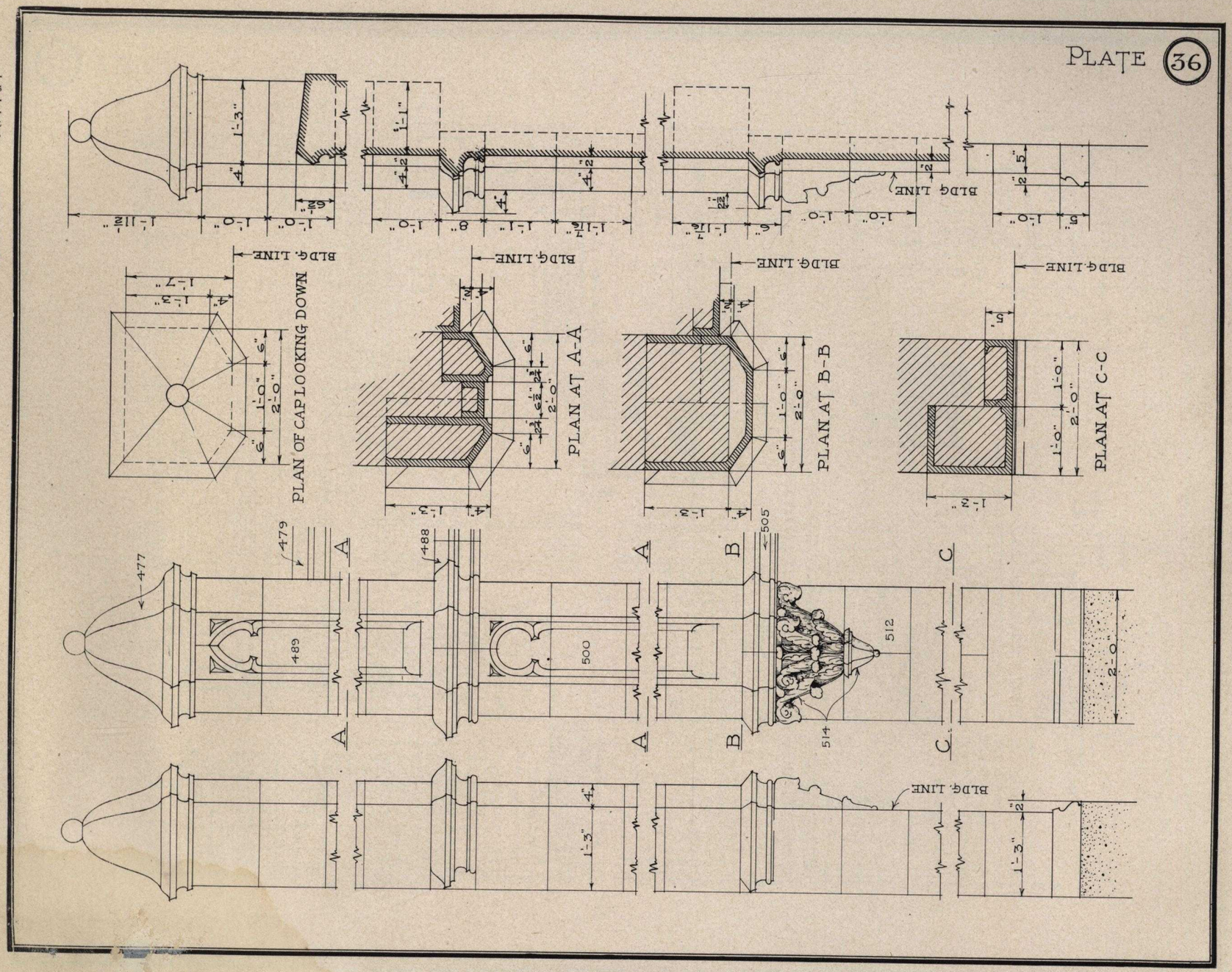


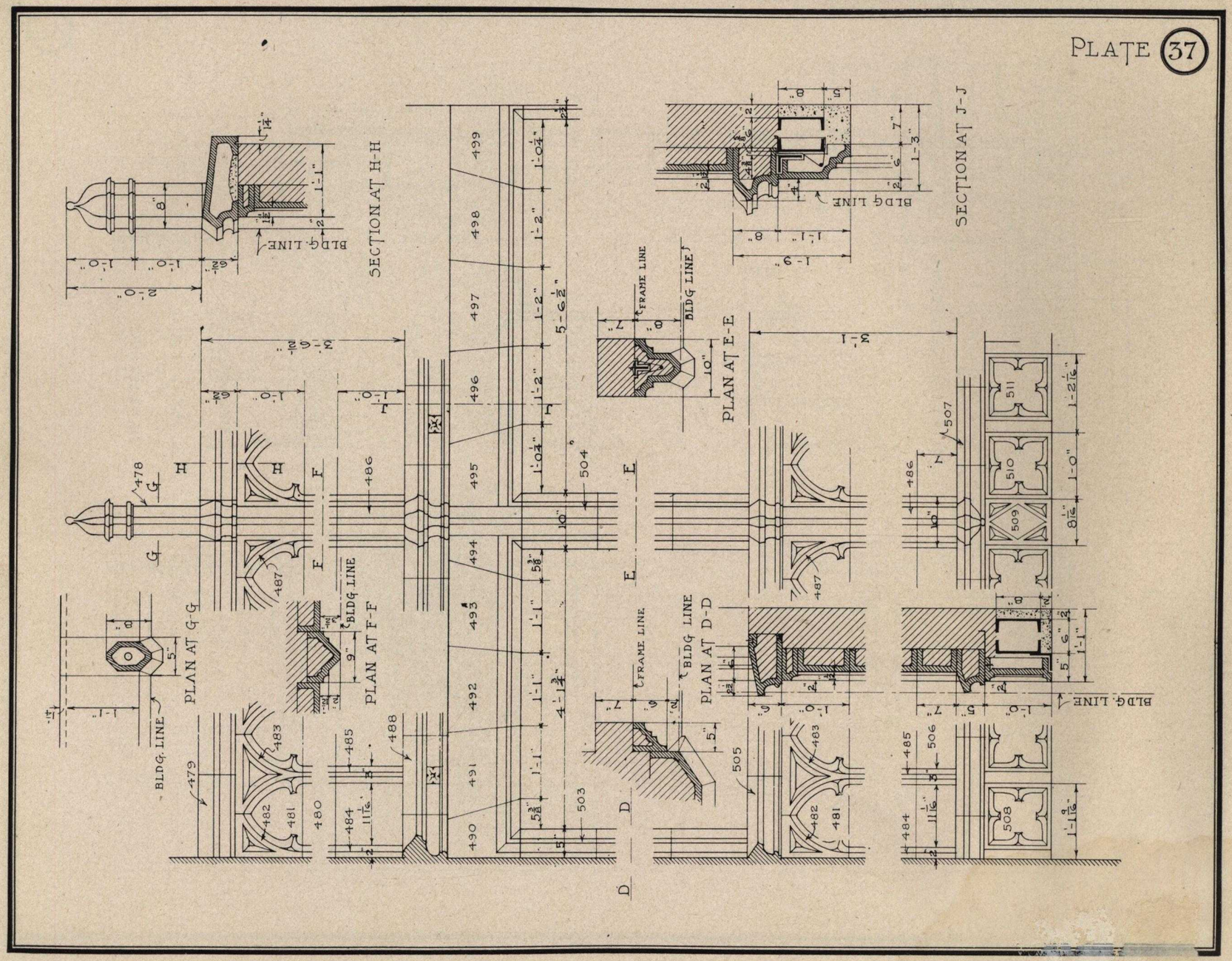


Still another plate of Cornice designs. These are especially adapted for buildings requiring cornices having a projection greater than other cornices shown on Plates 21, 33 and 34.

Terra Cotta Garden Pottery does not crack and discolor and is always an ornament to terrace or garden.

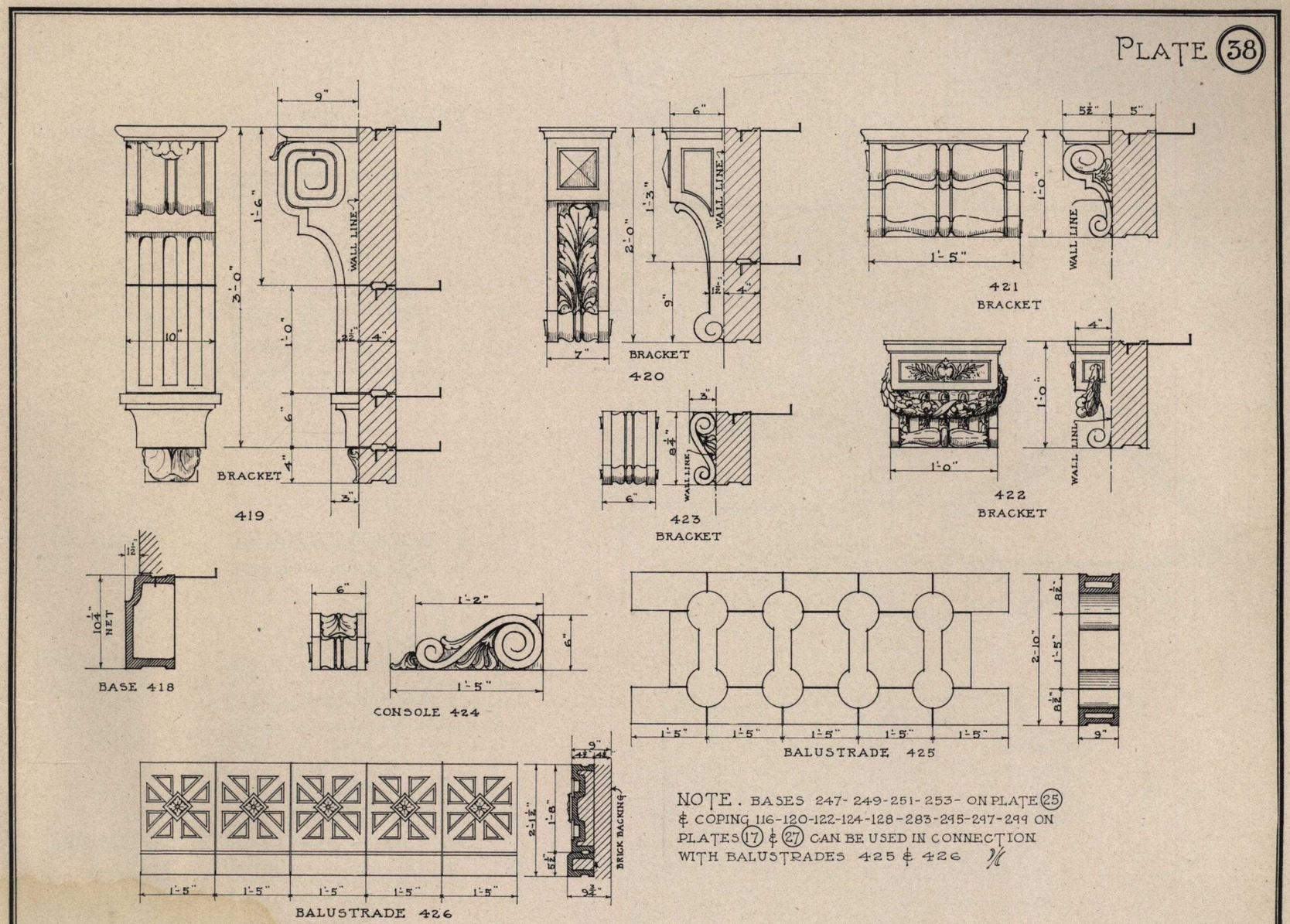
Shown here are the piers for Plate 12 and 12-A, carefully detailed as to construction. These may be used separately, if desired.

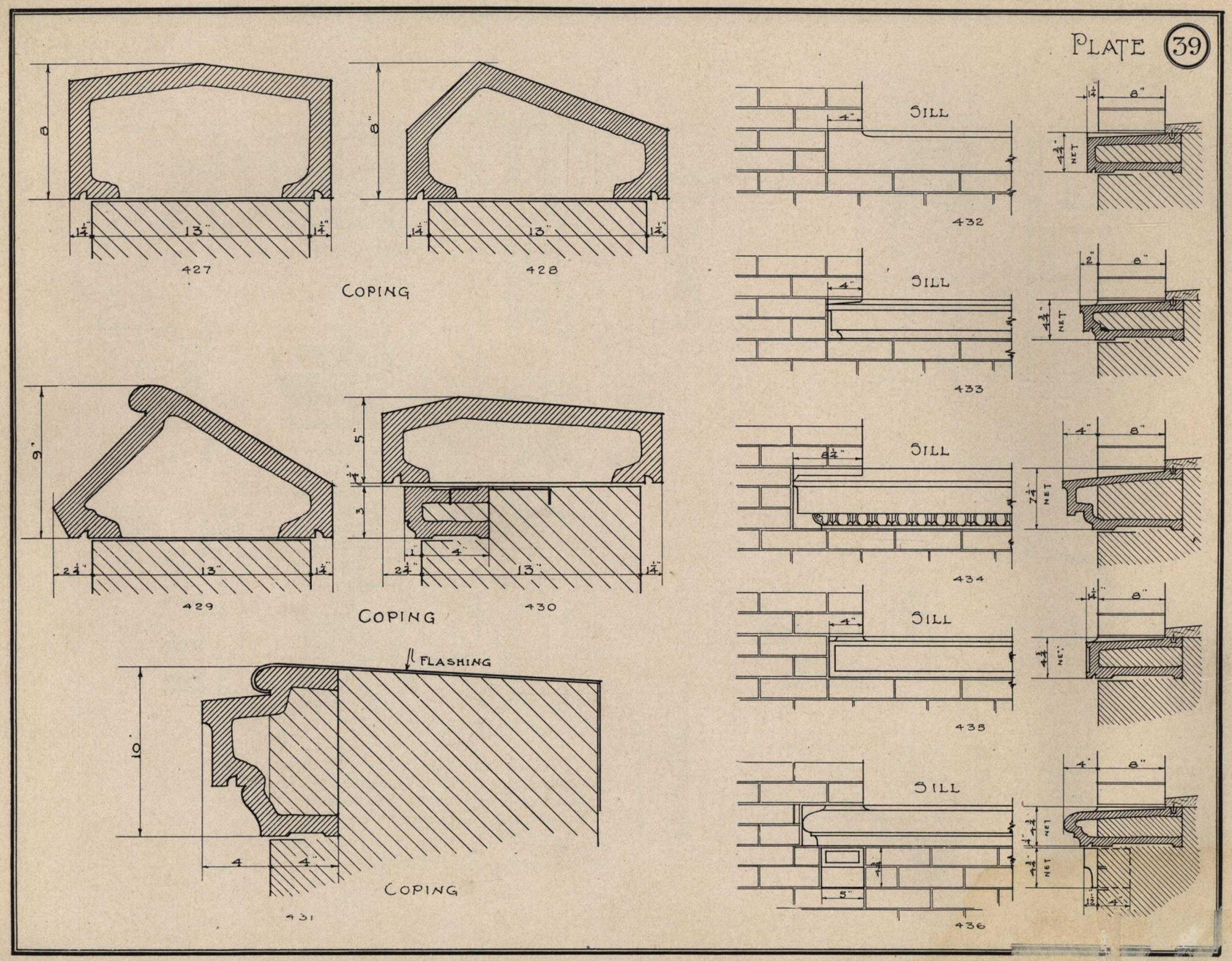




On this plate are the scale details of the lintels, spandrels, jambs and mullions, sills, cornice, parapet, coping and finials which when properly assembled and used with the piers on page 77, make up the complete designs shown as Plates 12 and 12-A.

Consoles, Brackets and Balustrades add a bit of interest and can be worked into the design for almost any building.

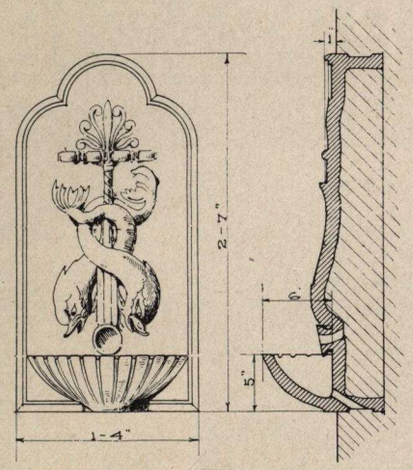




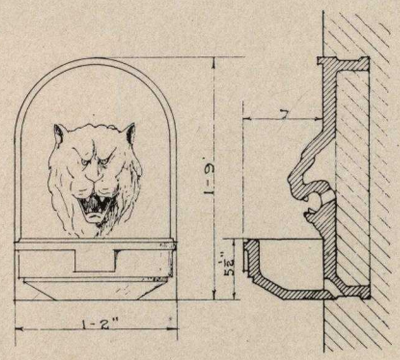
On this plate are shown a few further suggestions for Wall Copings and Sills for windows with a deep reveal.

PLATE 40

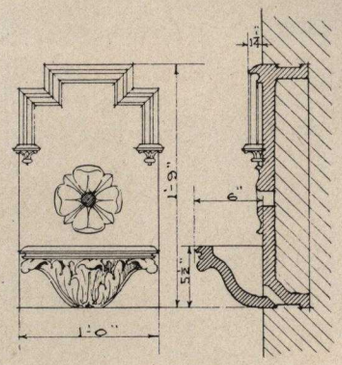
A Terra Cotta Wall Fountain is both a practical and artistic addition to garden or sun-parlor or may be used in the corridors of public buildings. The large circular fountain can be set up either indoors or outdoors.



437

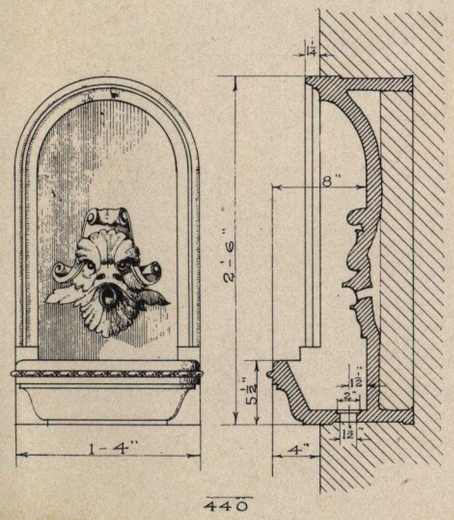


438



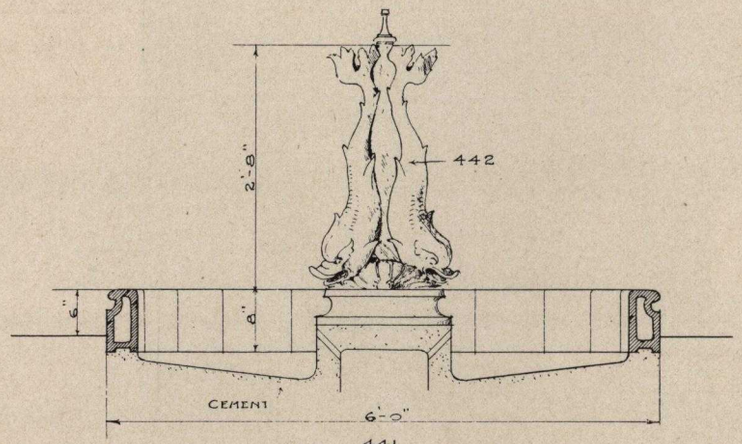
439

WALL FOUNTAINS



440

WALL FOUNTAIN

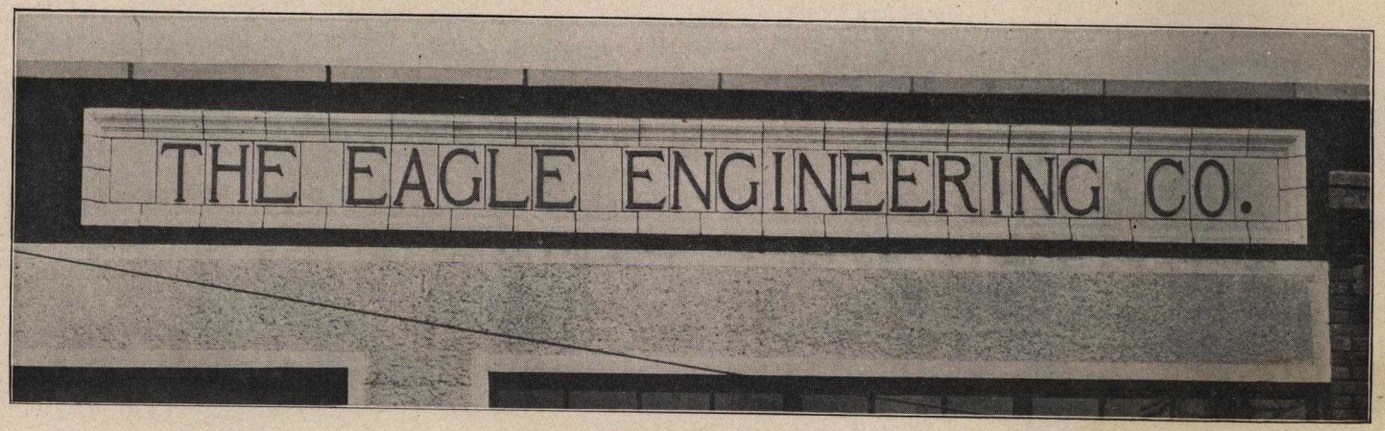


441

CIR. BASIN FOUNTAIN

Blue background. White letters. Stock size letters

Showing special designs used for Filling Stations of Standard Oil Co., of Ohio



Stock size panel with blue letters and white glazed background. Size of panel 20 ft. long, 1 ft. 10 in. hig
Made for Eagle Engineering Co., Springfield, Ohio

Lucey Manufacturing Corporation, Office Bldg., Chattanooga, Tenn. Size of panel 23 feet long, 2 feet 3 inches high.

The Magnolia Petroleum Company, Dallas, Texas, ordered fifty of these panels for their various filling stations. Blue background. White letters. Size of panel 3 feet long 2 feet high.

A special design panel, with green body and black lettering. D'Alemberte's Drug Store, Pensacola, Fla., 18 feet long, 2 feet 2 inches high.

White background. Green letters. This panel was set in the wall of an old building. Stock size letters used. Size of panel 2 feet high, 14 feet long.